FEB -8 1956 B 575812

OCK HUDSON: FAREWELL TO SINGLE BLISS!

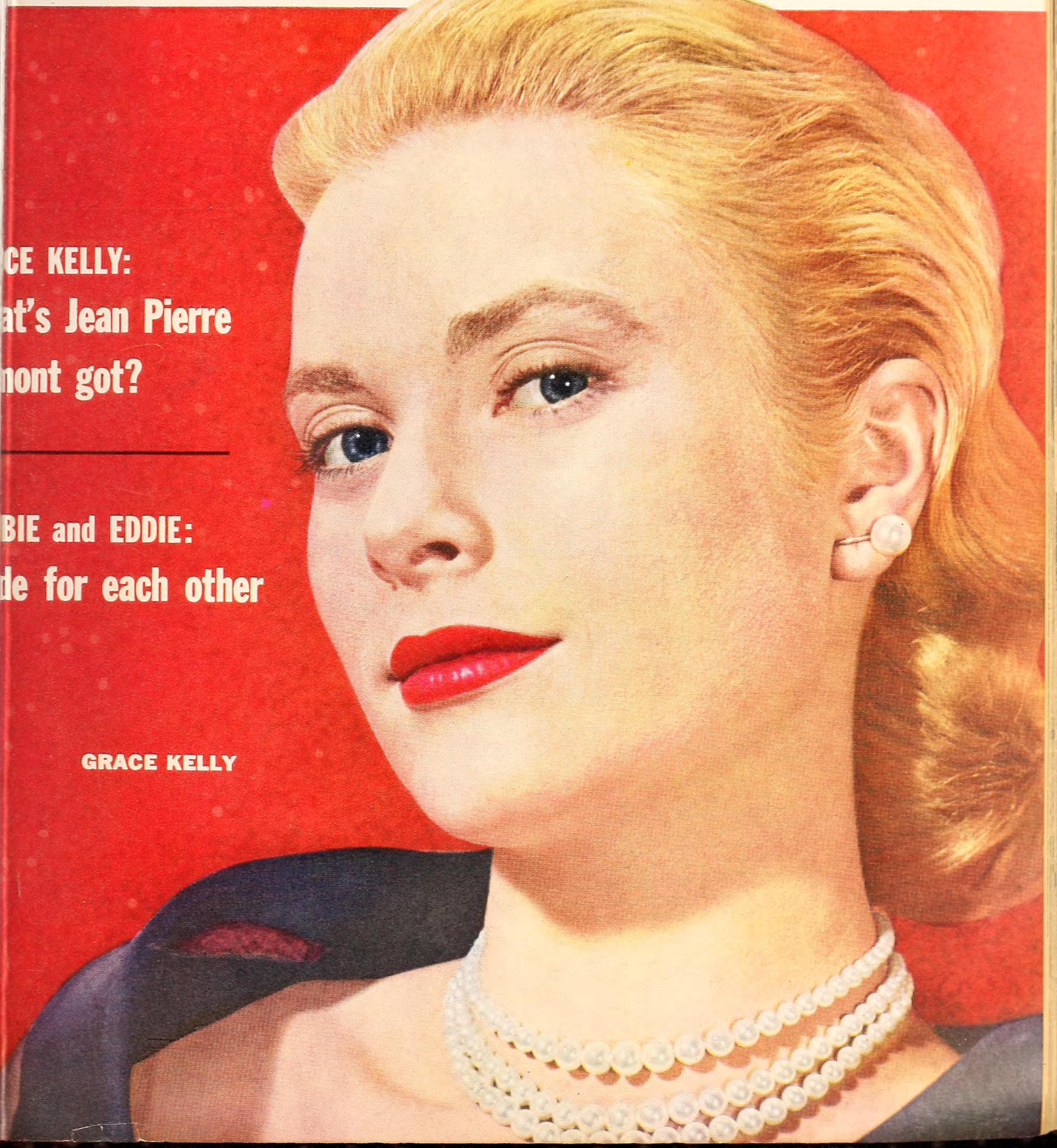
Screenland

THE LIBRARY OF CONGRESS SERIAL RECORD
FEB 1956

MARCH • 25c

PLUS

TV-LAND



CE KELLY:
at's Jean Pierre
nont got?

BIE and EDDIE:
de for each other

GRACE KELLY



"Here's proof he was my lover... his rose tattooed on my chest!"

The boldest story of love you've ever been permitted to see!

Paramount presents

BURT LANCASTER · ANNA MAGNANI in

"You are wild and hard to hold—but if you were tame—would I want you?"

VISTAVISION
MOTION PICTURE HIGH-FIDELITY

Hal Wallis'
production of
TENNESSEE WILLIAMS'

THE ROSE TATTOO

also starring **MARISA PAVAN · BEN COOPER** · with Virginia Grey · Jo Van Fleet · Sandro Giglio
Directed by DANIEL MANN · Screenplay by TENNESSEE WILLIAMS · Adaptation by HAL KANTER
Based on the Play, "THE ROSE TATTOO" by Tennessee Williams

BURT LANCASTER
An Amazing Emotional Triumph!

ANNA MAGNANI
"Her performance may be 1955's best!"
—Woman's Home Companion

FEB -8 1956

B 575812



LISTERINE ANTISEPTIC STOPS BAD BREATH 4 TIMES BETTER THAN ANY TOOTH PASTE



Germs are the major cause of bad breath—and no tooth paste kills germs like Listerine . . . instantly, by millions

The most common cause of bad breath is the fermentation of proteins which are always present in your mouth. Germs in your mouth attack proteins, cause them to ferment, and bad breath results. So, the more you reduce germs in the mouth, the longer your breath stays sweeter.

Listerine Antiseptic kills germs by millions!

Listerine Antiseptic kills germs by millions on contact . . . instantly halts the fermentation which they cause. Fifteen minutes after gargling with Listerine, tests showed that germs on tooth, mouth and throat surfaces were reduced up to 96.7%; one hour afterward as much as 80%. That explains why in clinical tests Listerine averaged four times better in stopping bad breath than the tooth pastes it was tested against.

Listerine Antiseptic acts on many surfaces

You see, tooth paste depends largely on mechanical and masking methods of removing unpleasant mouth odors. But Listerine acts antiseptically on many surfaces . . . the teeth, mouth, throat. It kills disease-producing germs as well as many types of odor-producing germs. No tooth paste offers proof like this of killing germs that cause bad breath.

LISTERINE CLINICALLY PROVED FOUR TIMES BETTER THAN ANY TOOTH PASTE

LISTERINE ANTISEPTIC . . . THE MOST WIDELY USED ANTISEPTIC IN THE WORLD

Don't get STUCK





Get SOLO'S petal-smooth pins . . . and you'll never get stuck again. Rubber-Tipped—no sharp ends to cut, catch or scratch. So smooth and easy to open, SOLO completely protects teeth and nails. Get a card today . . . pin-curl your hair tonight. You'll find it doesn't hurt to be beautiful!



SMOOTHER TIPS
STRONGER GRIP

* Plastic

At Notion Counters Everywhere

Screenland PLUS TV-LAND

Volume Fifty-Nine, Number Five — March, 1956

INSIDE NEWS

Debbie and Eddie 18 Made For Each Other by Helen Louise Walker
Grace Kelly 28 What's Jean Pierre Aumont Got? by Bill Tusher

PERSONALITY CLOSE-UPS

Rock Hudson 12 Farewell To Single Bliss! by Mark Dayton
Jack Lemmon 34 Die? He Thought He'd Laugh! by Peer Oppenheimer
Glenn Ford 44 How To Get Along In Hollywood by Jack Holland
Mitzi Gaynor 48 Come Back, Little Mitzi by Denny Shane

EXCLUSIVE PICTURE STORIES

Bill Holden 24 Making Movies Is No "Picnic"
Janet Leigh 40 A Visit To Tony
Audie Murphy 54 Audie Dates The Mrs.
Richard Burton 58 Alexander Was Great

TELEVISION

Audrey Meadows 62 She Looked Like An Unmade Bed (Once) by Florence Epstein

SPECIAL FEATURES

Gossip 6 Hollywood Lowdown by Sheilah Graham
Reviews 8 Coming Attractions by Rahna Maughan
10 Hollywood Love Life by Dorothy O'Leary
Howard Keel 60 A Man Who Had Faith by Dennis James
Records 66 Let's Look At The Records by Bob Crosby

ON THE COVER: GRACE KELLY, STARRING IN MGM'S "THE SWAN"

NED L. PINES
PUBLISHER

Editor.....Ira Peck
Managing Editor.....Ruth Fountain
Associate Editor.....Corinne Katz
Art Director.....Edward R. Rofheart
Art Editor.....Lou W. Lupu
Business Manager.....Harry Slater
Circulation Director.....Frank Lualdi
Circulation Manager..Irving Wechsler
Advertising Director.....Victor Dee
Production Manager.....Sayre Ross

SCREENLAND Plus TV-LAND published bi-monthly and copyrighted 1955 by Popular Library, Inc., Washington and South Avenues, Dunellen, New Jersey. Editorial, Executive and Subscription Offices, 10 East 40th Street, New York 16, N. Y. President, Ned L. Pines; Vice-Presidents, Harry Slater, Frank Lualdi, Charles N. Heckelmann. Advertising Offices: 10 E. 40th St., New York 16, N. Y. Harold I. Collen, Chicago Manager, 520 N. Michigan Ave., Chicago 11, Ill., Murray Bothwell, Rep., 234 E. Colorado St., Pasadena 1, Calif. Manuscripts must be accompanied by return postage. They will receive careful attention, but SCREENLAND Plus TV-LAND assumes no responsibility for their safety. Address all subscription mail to Subscription Department, SCREENLAND Plus TV-LAND, 10 E. 40th St., New York 16, N. Y. Single copy price $.25, subscriptions $3.75 for 12 issues, in U. S. and possessions, $4.75 elsewhere. When entering a new subscription allow not less than 60 days for your first copy to reach you. When renewing subscription, prompt remittance helps to assure continuous service. Change of address must reach us five weeks in advance. Be sure to give both old and new address and zone or other information necessary. Second-class mail privileges authorized, Dec. 27, 1954, at Dunellen, N. J. Printed in U. S. A.

MEMBER AUDIT BUREAU OF CIRCULATIONS

When that phone rings...

The call will be a "contact" from a kidnapper. A cold, ruthless voice demanding money. Half a million. And the father must face an irrevocable decision. Shall he listen to the pleas of his wife, and pay in the hope of getting his boy back. Or try to keep such things from ever happening to other parents by refusing to deal with a child-stealer. If it happened to *you*—would you pay or not pay

"RANSOM!"



M-G-M presents

GLENN FORD · DONNA REED in "RANSOM!"

with LESLIE NIELSEN · JUANO HERNANDEZ · ROBERT KEITH

Written by CYRIL HUME and RICHARD MAIBAUM · Directed by ALEX SEGAL

Produced by NICHOLAS NAYFACK · An M-G-M Picture

WHAT'S THE SECRET MILLIONS OF WOMEN SHARE?

It's the secret of perfect poise any day of the month! These women use Tampax* —and if you don't, you'll be amazed at the difference internal sanitary protection makes. Instead of being continually reminded of "time-of-the-month" by a hampering pad, a confining belt, you can't even *feel* you're wearing Tampax! No wonder Tampax is so popular!

Actually, women in more than 75 countries use Tampax. From the way it prevents odor from forming to its ease of disposability (applicator and all), there just isn't another kind of protection in the world that's *nearly* as satisfactory! Remember! Tampax was designed by a doctor, created by a doctor, to fit the needs of *all* women!

NO BELTS
NO PINS
NO PADS
NO ODOR

Buy one of the inconspicuous little packages of Tampax at any drug or notion counter. (Choice of 3 absorbencies: Regular, Super, Junior.) See how easily Tampax tucks away in your purse. Then go home and try it. You're bound to like it—millions do! (Economy size gives average 4-months' supply.) Tampax Incorporated, Palmer, Mass.

*Reg. U. S. Pat. Off.



Invented by a doctor—
now used by millions of women

Sheilah Graham's HOLLYWOOD LOWDOWN



HELLO from Follywood where miracles are mixed with the mundane. And I do mean "Cheyenne" star Clint Walter who returned $20.90 from his Warner Bros. $50 expense money when he went on a three-day tour to publicize his TV series. Naturally everyone in the studio fainted. Such honesty will get him nowhere! I'm kidding, of course. It's refreshing. . . . Why must there always be a romantic angle when a gal walks from a picture? And this brings me to Gloria Vanderbilt who booked the biggest suite at the Beverly Hills Hotel before deciding that her role in Frank Sinatra's "Johnny Concho" western was too small—which is why she brushed the production. It was silly to assume that she was miffed at Frank for failing to meet her or otherwise shower her with attention. Gloria's guy for a long time has been Sidney Lumet, ex-mate of Rita Gam. . . . Incidentally, I chatted with Ava Gardner's sister Bea before she took off for Ava's castle in Spain, and she knew nothing of a reconciliation with Ava and Sinatra. Their relationship at the moment is friendly, but not frantic.

The most disappointed actor in town is Dewey Martin who told me he was promised the lead in MGM's movie biography of boxer Rocky Graziano, "Somebody Up There Likes Me." "Dore Schary bought the story for me, then gave it to somebody else," he moaned to Yours Truly. He asked for and was given his release. . . . There's only one girl they talk about in Rome, and that's Anita Ekberg, and the talk is of a marriage with canned tomato king Mario "As Nature Creates We Preserve" Bandini. But Anita has made no pals with the press in Rome. And she was just as big a pain to the publicity department in Hollywood. The only person who can keep her in order is John Wayne who produced her first film.

Which reminds me, according to Pilar Wayne, it's he-man John who is having all the pre-natal discomfort—"I feel fine, but he's SUFFERING." He's also delighted to be a poppa again—after 15 years. . . . Talking of babies, Guy and

continued on page 67



STILL glamorous, Marlene Dietrich enjoys a gay night club date with Michael Rennie.



ANOTHER interesting couple out on the town is John Barrymore Jr. and wife Cara.

THE FACE
THAT LAUNCHED
A THOUSAND SHIPS!

"Helen of Troy"

The tumultuous
events that brought
the Age of Titans
to its raging climax!
The spectacular
Spartan siege set off
by Helen and Paris,
history's most famous
runaway lovers!
In

CINEMASCOPE
AND
WARNERCOLOR

**3 years in the making
at a cost of $6,000,000!**





WARNER BROS.' UNPRECEDENTED GLOBAL PREMIERE

"HELEN OF TROY" will have its premiere simultaneously in over 50 countries—the first time in entertainment history that a motion picture has been honored in this way!

FROM THE FAMED 'ILIAD' OF HOMER — STARRING

ROSSANA PODESTA AS HELEN • **JACK SERNAS** AS PARIS • ALSO STARRING **SIR CEDRIC HARDWICKE**

STANLEY BAKER • NIALL MacGINNIS • ROBERT DOUGLAS • TORIN THATCHER • SCREEN PLAY BY JOHN TWIST AND HUGH GRAY • DIRECTED BY ROBERT WISE

MUSIC BY MAX STEINER

Replies From Survey Reveal:

9 OUT OF 10 NURSES SUGGEST DOUCHING WITH ZONITE

FOR FEMININE HYGIENE



What Greater Assurance Can a Bride-to-be or Married Woman Have

Women who value true married happiness and physical charm know how *essential* a cleansing, antiseptic and deodorizing douche is for intimate feminine cleanliness and after monthly periods.

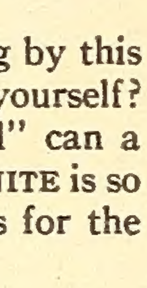
Douching has become such a part of the modern way of life an additional survey showed that of the married women who replied:

83.3% douche after monthly periods.
86.5% at other times.

So many women are benefiting by this sanitary practice—why deny yourself? What greater "peace of mind" can a woman have than to know ZONITE is so highly regarded among nurses for the douche?

ZONITE's Many Advantages

Scientific tests *proved* no other type liquid antiseptic-germicide for the douche of all those tested is so POWERFULLY EFFECTIVE yet SAFE to body tissues as ZONITE. It's positively non-poisonous, non-irritating. You can use ZONITE as often as needed without the slightest risk of injury. A ZONITE douche immediately washes away odor-causing deposits. It *completely* deodorizes. Leaves you with a sense of well-being and confidence. Inexpensive. Costs only a few pennies per douche. Use as directed.



If any abnormal condition exists, see your doctor.

Coming Attractions

BY RAHNA MAUGHAN

Picnic

IF this won the Pulitzer Prize as a Broadway play, Heaven only knows how many awards the Technicolor movie version will reap. Superbly directed by Joshua Logan, this hums the languid story of a Kansas day and the effect a swaggering braggart, William Holden, has on a handful of lives. There's Kim Novak, a beautiful young thing who knows the futility of having sexual magnetism and not much else. Her adolescent sister, Susan Strasberg, suffers from surfeit of brain. Mother Betty Field is determined Kim will have more out of marriage than she had. And last of all, is sex-starved roomer, school teacher Rosalind Russell. Her problem is age, and a never-dying necessity of feeling wanted. Into this sterile women's world strolls Holden with the rippling muscles and unrestrained morals. There's so much in this that merits unqualified praise, it would be difficult to single out one performance except to say that Rosalind Russell will probably net herself a Supporting Academy Award. (Columbia).

The Court Jester

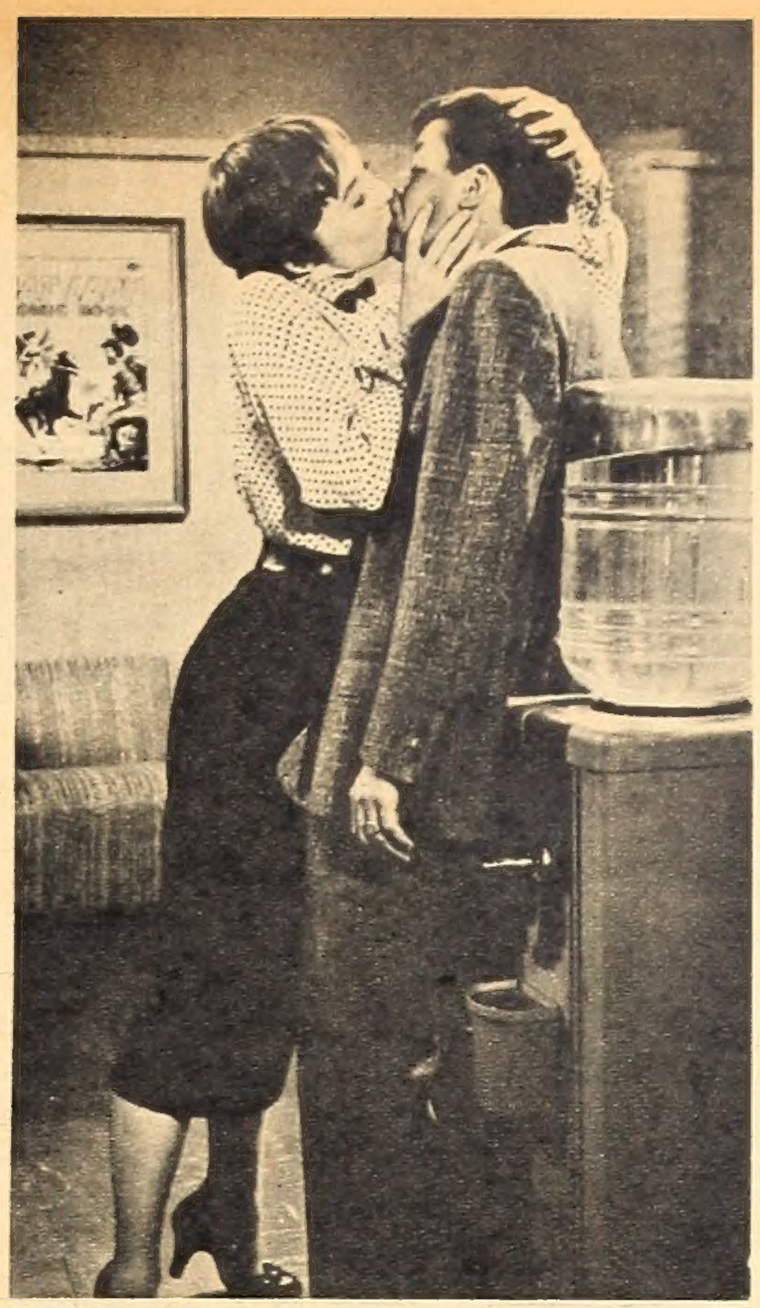
BACK in the days when knighthood was in flower, Danny Kaye was just a weed. England needed men who would fight the tyranny of the false king and restore the throne to the rightful heir—an infant boy in whose veins coursed the true royal blood. Short-changed in courage and derring-do, Kaye nevertheless joins up with *The Fox,* a Robin Hood-type loyalist. Instead of the swashbuckling adventures he had imagined, Kaye finds himself singing lullabies to the infant king and lollygagging over Glynis Johns. Then, by a stroke of phenomenal luck, Kaye becomes the key figure in saving England. Masquerading as a court jester, Kaye is able to gain entrance to the tyrant king's stronghold. In a matter of hours, he's embroiled with love-starved Princess Angela Lansbury, is credited with assassinating a trio of noblemen, is made a knight, and engages in mortal combat on the tournament lists. With his usual flair for making you love the underdog, Kaye is delightful in this latest Technicolor pleasantry. (Paramount.)



INCONSOLABLE Kim Novak pours out her heart to young sister Susan Strasberg in "Picnic."



LOYALIST Danny Kaye has his own way of saving England in "The Court Jester."



PERT Shirley MacLaine makes a play for the shy Jerry Lewis in "Artists And Models."

Ransom

ALL crime strikes terror in people but the most dreadful is when a child is taken from parents. Their only son kidnapped and held for ransom, Glenn Ford and Donna Reed go through hell many times over. Once police chief Robert Keith presents the odds of getting back the child alive, Ford realizes that the payment of ransom might actually hasten his child's murder. It takes courage that borders on the superhuman, but against pressure from his wife, the public and his business colleagues, Ford holds firm; no ransom. His theory is, if ransom payments were never made, the ghastly business of kidnapping would end. Just how this conviction pays off, makes for almost unbearable emotion. Never before has Ford come through with such a great performance. By actually living every minute of the ordeal, he creates an unforgettable film experience (MGM).

Helen Of Troy

EVEN though the year is 1100 B.C., the plot has a familiar ring. A peace-loving, prosperous people, the citizens of Troy are constantly under threat of war from aggressive neighboring states. To ease the tension, Paris, played by Jack Sernas, embarks on a mission of peace to muscle-flexing Sparta. Nearing the coast of Sparta, Sernas is shipwrecked and in his weakened condition given shelter by Rossana Podesta, Queen of Sparta. Water-logged or no, Sernas is quite a lush hunk of man. It follows that when Sernas' diplomatic missions fails, Rossana flees from her husband and goes to Troy with Sernas. Whereupon, a thousand Greek ships set sail for Troy, and the threat of war becomes fact. Done on a grand scale in WarnerColor, it's all very fascinating to watch, but alas, the poor Trojans, they should have looked their gift horse in the mouth. (Warner Bros.)

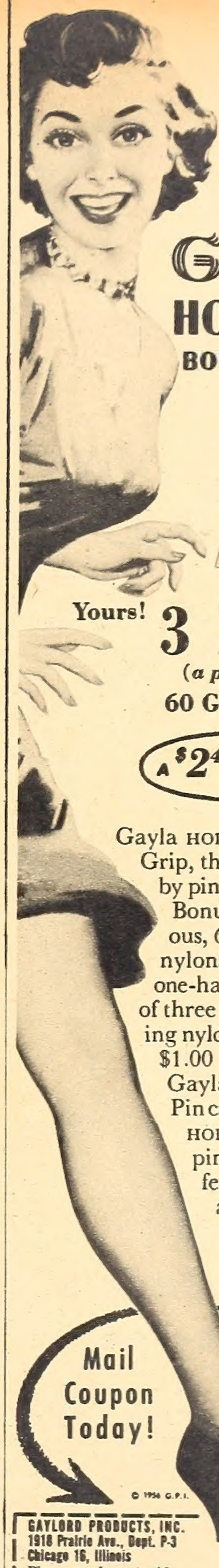
Target Zero

AN EXCITING war story about a tank, its crew, a handful of infantrymen led by Lt. Richard Conte, and a girl, Peggie Castle, all trying to reach the UN forces in Korea before the retreating Reds swamp them. The slow, wearisome march back through mine fields and Red patrols make for shot nerves and trigger tempers, but Conte whips them on. Finally arrived where Conte thinks the American troops have a toe-hold, they find utter desolation and no survivors. The only piece of equipment in working order is a field telephone. A call to Command Post and Conte is given the word: hold the ridge against a main body of retreating Reds. It's a rough assignment, but one that's carried out with the aid of Navy jets, leaving the principal character free to act in approved boy-gets-girl fashion, when the fighting's over. (Warner Bros.)

Artists And Models

WITH their usual knack for getting into outlandish situations, Dean Martin and Jerry Lewis cut a giddy swath in the comic book field. Finding that serious art doesn't pay, Dean takes over the comic book illustrating job vacated by Dorothy Malone. Well-fed

continued on page 70



Get this
HEAD TO TOE
Beauty Bonus
with the top of a
Gayla®
HOLD·BOB®
BOBBY PIN CARD



Yours! 3 Nylons
(a pair and a spare)
60 Gauge 15 Denier
A $2.47 VALUE FOR $1.00

Gayla HOLD-BOB with Flexi-Grip, the world's best bobby pin, offers you a Beauty Bonus of sheer, luxurious, 60 gauge, 15 denier nylons at savings of over one-half. You can get a set of three of these leg-flattering nylons by sending only $1.00 with the top of a Gayla HOLD-BOB Bobby Pin card. Insist on Gayla HOLD-BOB, the bobby pin more women prefer over all others, and send for these beautifully fitting, long wearing nylons today!

Mail Coupon Today!

© 1956 G.P.I.

GAYLORD PRODUCTS, INC.
1918 Prairie Ave., Dept. P-3
Chicago 16, Illinois

Please send, postpaid,_____sets (a pair and a spare) of nylons as checked below. Enclosed is $1.00 (no stamps) plus the top of a Gayla HOLD-BOB Bobby Pin Card, or a Gayla Hair Net Envelope, for each set. (The top of a 25c card entitles you to order 2 sets.)

Color: ☐ Morning Mist (Grayish Taupe) ☐ Desert Sand (Brownish Beige) ☐ French Rose (Rosy Hue)

Size: ☐ 8½ ☐ 9 ☐ 9½ ☐ 10 ☐ 10½ ☐ 11

☐ Short ☐ Medium ☐ Long ☐ Self Seam ☐ Dark Seam

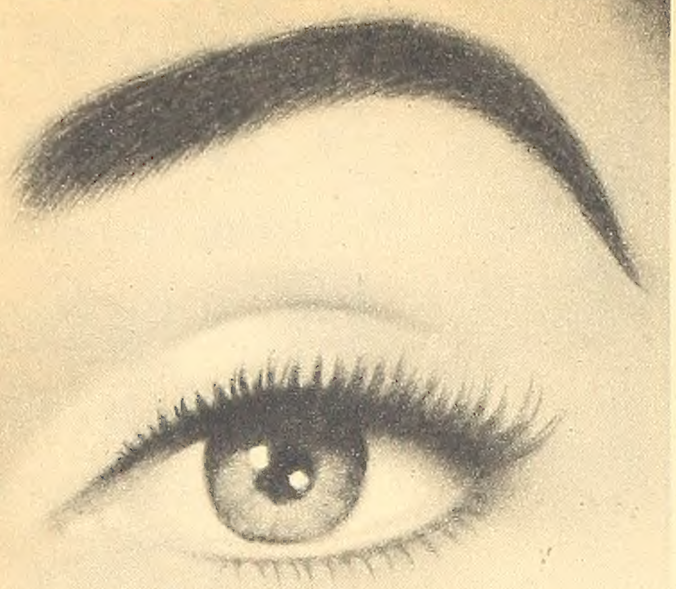
NAME_____
(Please Print)

ADDRESS_____

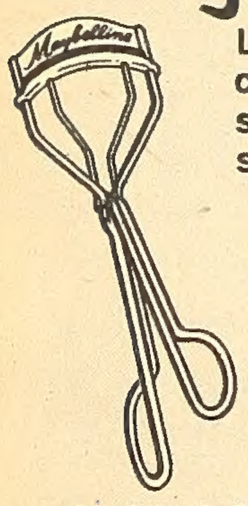
CITY_____ STATE_____

This offer good only in continental United States, Hawaii and Alaska. Offer subject to State and Local requirements and may be withdrawn without notice.

LOOK...



what's new in eye beauty!



Look prettier—through curly lashes in just seconds—with the new soft-cushion

Maybelline

PROFESSIONAL EYELASH CURLER

$1 naturally, it's the best.. gold plated

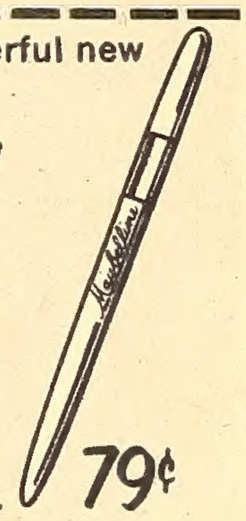
Molded Cushion refill, only 10¢

You must try the wonderful new

Maybelline

AUTOMATIC EYEBROW PENCIL

never needs sharpening —spring-locked crayon can't fall out . . . Velvet Black, Dark or Light Brown, and now in Dove Grey or Auburn . . .



79¢

39¢ for two long-lasting refills

Tweeze with ease—with the new silvery



Maybelline

EYEBROW TWEEZERS

designed with a grip that can't slip—straight or slant edge . . . 29¢

Last but not least—the world-famous

Maybelline

MASCARA



for long, dark, velvety lashes—Solid Form in gorgeous gold-plated vanity case—or Cream Form in smart kit



$1.25

Maybelline

SPECIALISTS IN EYE BEAUTY

HOLLYWOOD LOVE LIFE

BY DOROTHY O'LEARY

LIZ, BE A LADY!—Mike Wilding gifted Liz Taylor with a full-length mink coat before they took off for Europe and Africa where he'll make "Zarak Khan." Liz loved the coat so much she wouldn't take it off! Saw the Wildings at their home a few days before their departure and Liz was barefoot, in a nightie—topped by you-know-what. And she was chewing gum like crazy. Said Mike, "Liz, dear, that chewing gum just doesn't *go* with the mink." But Liz went right on chewing. She doesn't have to go to work until April, so her trip is all play.

NICE ICE—*Joan Crawford is sentimental about presents, too. Husband Al Steele gave her a platinum and diamond bracelet just before she finished "The Way We Are." She refused to take it off, wore it to bed and even under the sleeve of her costume for final scenes of the picture. The bracelet is so elaborate, with 87 diamonds, that it was out of place with her picture wardrobe, so Joan had to hide it. Steele also gifted her with an unusually handsome set of luggage for her personal appearance tour with "Queen Bee." It even included 6-foot wardrobe trunks to hold ball gowns without folding! And if any of you saw it and wondered why Steele had the luggage monogramed J.C. instead of J.C.S., he explained, "This is for a professional tour of Joan Crawford, not Mrs. Steele." Al plans to go to England with Joan in May when she makes "Esther Costello" there. His soft drink company does lots of business in Blighty, so that makes everything ducky.*

PROBLEMS—Just when it seemed Aldo Ray and Jeff Donnell were patching up their marital problems—Aldo was running up phenomenal phone bills from New England where he was touring for "Three Stripes In The Sun" to call Jeff in North Hollywood—comes word that he's assigned to leave next month for Africa to star in "Beyond Mombassa." Question now is, will Jeff go with him or stay here to resume her career? These half-way-round-the-world separations are not so good, as Jeff and Aldo found out when he had that long "Stripes" location in Japan.

MODERN ALDEN—*A friend of Jeff Richards asked Jeff to try to set up a date for him with Dorothy Malone. Jeff obligingly played John Alden and telephoned. But Dorothy asked, "Why don't*



SERIOUS mood overtakes Janis Paige and Bob Hope after doing dramatic sketch at benefit.



FORTUNE in jewels is worn by Linda Christian as she models new line of hose.

you speak for yourself?" So Dorothy and Jeff have been dating ever since! And the friend still doesn't believe that Jeff didn't double-cross him!

SPAIN FOR AVA—It doesn't seem that Ava Gardner anticipates any renewed romance with Frankie Boy, or anyone else for that matter, when she returns to Hollywood because she says she doesn't plan to stay here. She wrote she has bought a three-bedroom house, complete with swimming pool, in Madrid and will make Spain her home. And that she'll be a hotel dweller here, when she does arrive to resume her career.

FOR REAL—*Sometimes the dates arranged by studios for young contract players turn out to be more than publicity bait. Columbia masterminds had Kerwin Mathews escort Victoria Shaw to the make-up artists ball a few months back, but since then Kerwin and Vicky have been dating on their own. When he took the Australian beauty to visit Disneyland, they found a big poster of Vicky in the coke bar. The picture was taken a year ago in her homeland where she was a top model!*

continued on page 74

FROM THE STUDIO THAT GAVE YOU *The Glenn Miller Story!*

The romantic story of a fabulous guy... a girl... and the exciting music they made together!



The Benny Goodman Story

COLOR BY TECHNICOLOR

A Universal-International Picture starring

STEVE ALLEN · DONNA REED

WITH GENE KRUPA · LIONEL HAMPTON · BEN POLLACK
TEDDY WILSON · EDWARD "KID" ORY
and Guest Stars
HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN

and the Clarinet of Benny Goodman!

All the Great Goodman HITS including:

"Sing, Sing, Sing"
•
"Let's Dance"
•
"One O'Clock Jump"
•
"Bugle Call Rag"



Written and Directed by VALENTINE DAVIES · Produced by AARON ROSENBERG

ROCK HUDSON:

Farewell to single bliss!

When Rock finally took a wife, he passed up "glamor" for a chic secretary. Here's why he chose Phyllis Gates

By MARK DAYTON

BEFORE HE finally married Phyllis Gates, Rock Hudson had performed the prize clam-up job of the decade. Whenever people asked when he was going to take Phyllis as his blushing bride, he'd wrinkle his forehead, and say:

"Phyllis? Phyllis who?"

Rock never worked as hard at anything as he did at keeping his romance with Phyllis an island of privacy in his very public life. The fact that he had been so determined *not* to talk about his yen for Phyllis, the fact that he didn't even fall back on the tired device of evaluating their relationship as just "friendship," actually was the tip-off to the importance it had assumed for him.



THE GAL who'll bring Rock his pipe and slippers is Phyllis Gates who doesn't want to reform, surpass or put a leash on her man.

But it was scarcely news that Phyllis had become important to Rock. There still is, however, consuming curiosity on what made her important to Rock. Now that she's emerged as the lucky lass whose lot it is to meet Rock at the front door with his pipe and slippers after he returns from a hard day at the studio, why did he choose her above all others? What made one of Hollywood's ranking glamor boys go for an obscure, erstwhile secretary and airline hostess when he could have had the most glamorous and celebrated creatures of Hollywood come running at the crook of his finger?

A valid clue to one of the big reasons Phyllis captured her elusive quarry is the fact that, with Phyllis as his gal, Rock has been more carefree than at any time since he grabbed the Hollywood lion by the tail. From the start, she never has stifled him. She has given him ample breathing room. He can be himself when he's with her, and he can be himself when he's not with her.

Whether he's articulated it or not, this is vitally important to a guy of Rock's temperament. He has no taste for women who react to any display of interest on his part as if they bought the papers on him, and that henceforth if he wanders it is to be at the end of an invisible leash.

Rock had a year to discover that there's nothing jealous, demanding or possessive in Phyllis' personality. With Phyllis, he doesn't have to worry about being seen in animated—albeit innocent—conversation with another girl for fear word might get back to her, and she might misunderstand. In her absence, Rock feels no unseen hand maneuvering him into rigidity or timidity. What he appreciates in Phyllis is that she acts like his girl, not his jailer or probation officer.

In a sense, Phyllis survived a rather strenuous shakedown

continued on page 14



DREAMY-EYED Rock wed just one week before 30th birthday.





JULIA ADAMS danced with Rock before both became more serious about others. In Venice, Rock had lots of fun with Novella Parigini.



LORI NELSON and Rock had many good times together, sharing a fondness for informality. Though good pals, there was no romance.

The free-as-a-breeze existence

cruise. If there was any jealousy or possessiveness in her make-up, it would long since have been flushed out by Rock's occasional dates with other women—dazzlers like Cornell Borchers, Jane Wyman and pert ballerina Joyce Van der Veen, to name a few

When Rock sees Phyllis, he is not on trial. He does not have to account for his time or pass inspection. He's home. He's in charge, and he's most enthusiastically welcome.

Only a year before he and Phyllis eloped to Santa Barbara, Rock had uttered these prophetic words:

"I've made many bets I wouldn't marry until I'm 30. I have a year to go, and I expect to collect. Certainly I want to marry and have a family, but up to now I just haven't had the time, the money, or the security."

IF ROCK had thought about that statement when he made it, he might have amended it to read: "I just haven't had the time, the money, the security—*or the girl!*"

As joyous wedding bells have confirmed, he finally found the right girl in Phyllis. The only element lacking to the fulfillment of the terms Rock set forth was time. His star had rocketed to such dizzy heights during the past year that he need never have further concern over money and security. He's one of the most wanted men in pictures, and is good for



BETTY ABBOTT seemed to be the leading contender for the title of Mrs. Rock Hudson for a while but this romance eventually cooled.

suited Rock perfectly—'til he felt the lure of marriage-type love

at least two decades of steady work in top roles at top pay opposite the top dolls in the business.

Which returns us to our earlier contemplation. How did Phyllis, of all the charmers Rock has known, rate as his ultimate choice? In what manner does she stir Rock where other young women, all inordinately fetching, failed to reach his heart? The answer may be found out of Rock's own mouth.

Here is a breakdown of Rock's previously enunciated views on what it would take to lure him from single blessedness, and how Phyllis measures up in providing those inducements.

Rock: "When you take a girl to a premiere, a party, or a movie, you don't really have a chance to know her. I distrust hasty judgments. I want my marriage to last, so I feel very strongly that I should know a girl very well, and that she should know me just as well."

There is no girl—including Rock's first unrequited Hollywood love, Vera-Ellen—whom he has had the opportunity to know as long and as well as Phyllis Gates. He knew Phyllis, completely off-guard, a year before the idea of dating her ever dawned on him. During that time, when, as agent Henry Willson's secretary, Phyllis manned his outer office, she invariably engaged in gay repartee with Rock when he came to see Henry. The first thing that struck Rock—even when his attitude was completely impersonal—was how "regular" she was.

But perhaps even more significant as a barometer of their chances for lasting happiness, Rock and Phyllis share a common culture. The Winnetka kid, after all, lost his heart to a fellow Midwesterner. They're both carpetbaggers in Hollywood. They react to Hollywood's enchantment and enthuse in its flamboyance from the vantage points of similar backgrounds. No man can—or necessarily wants to—fully escape his beginnings, and with Phyllis, Rock can feel comfortable. With her at his side, it is much less of an effort to bridge two widely separated worlds.

SINCE they started dating, Phyllis grew on Rock, but good. He has been with her under all conceivable circumstances—dined with her at plush night clubs on the Strip and roughed it with her at hot dog hangouts a little way east on Sunset. He had more than ample opportunity to satisfy himself that Phyllis' charms wear well, and to realize that if she were all facade, her masquerade—and their courtship—would have expired a long time ago.

Rock: "Let's face it. I'm a guy who thrives on attention. I want a girl who'll make a big 'to-do' over me and tell me what a wonderful guy I am."

Or, as one pal who knew him well so astutely put it a long time before Phyllis popped into the picture: "The girl who

continued on page 16

Throughout the filming of "Giant," Rock kept his intention of marrying a well-guarded secret

captures Rock will have to be willing to play second fiddle."

But not just any doll could scratch away at second fiddle for Rock. It couldn't be carried off tragically or tentatively. Rock's got too sharp an ear. Phyllis manages to evoke sweet and loving music from those strings. Rock's sheet music for a second fiddler calls for no long-suffering serenade of martyrdom. He couldn't take that.

Both their friends are convinced that in Phyllis, Rock has found no distaff stooge, but an alert, bright, sophisticated young lady who utterly adores her man, and who is fully convinced that getting that lifetime contract to play second fiddle to him was the best duty any girl in her right mind could hope to inherit on this mortal coil.

Unlike so many women Rock has known, Phyllis does not serve two masters. She will not have to juggle her career and her husband, and stand by like a horrified spectator waiting to see which will fall to the floor first and be shattered. Being married to Rock is all the ambition she cares to handle.

Having been exposed so long to the operations of one of Hollywood's top agents, Phyllis is in the enviable position of being able to understand, out of first-hand knowledge, the demands put upon an actor of Rock's eminence. Her only professional excitement is the identification she feels with him, the joy she gets in his triumphs. There is no fear, as is so common in many Hollywood marriages, that the great actress wife may be outstripped by friend husband. Yet being in the business, although out of the spotlight, Phyllis is able to be part of his professional life as well as his private life.

Although Rock is as far from overbearing as a man can be, there's little doubt of his strong pyschological need for a girl

WHO'S MAD? Why, Liz Taylor and Rock Hudson are as they let off steam in "Giant," Warner film based on Edna Ferber's novel.







"GIANT": Rock shows his two children (left) the newest addition to the family, later grows pensive as he contemplates the future.

who thinks the sun rises and shines around his handsome brow. He would shrink from subservience, but he's masculine enough—and honest enough to admit it—to consider dependence a desirable feminine trait. Less than that would threaten his emotional security.

ROCK still smarts from the hurt he felt when one girl accused him of being attentive because he was using her—a rather diabolical thought which never had entered his then unworldly mind. He's had his fill of neurotic feminine v.i.p.'s who look for cynical motivation behind every amorous overture. His marriage plans definitely ruled out any woman who possibly could delude herself into thinking he was using her. By the same token, they excluded any woman who would have reason to use him to further her career. Phyllis passed muster on both these very sensitive counts.

Rock: "In addition to economic security, I feel that emotional security is vital if you're going to be happily married. Acting is a high-strung business, and there's always a danger of emotional hangovers at home. Marriage requires all sorts of concessions, compromise and give and take."

With Phyllis, Rock's surrender quotient is apt to be at a minimum. She's not interested in reforming him, surpassing him or domesticating him. When he answers the door in blue jeans, a plaid shirt and bare feet, she's not shocked or pained. She's enthralled. She enjoys Rock's personality as it is. She has no plans for overhauling him. On the contrary, it has been Rock who's been winning Phyllis over to his enthusiasms.

Rock: "I'll tell you one thing. The woman I marry is going to have to know how to make good coffee."

Phyllis makes sensational coffee. In fact, Rock raves about all her cooking.

Rock: "Like any other guy, I wouldn't be happy with a woman who didn't dress well. I'd like my wife to be a pretty girl who knows how to wear pretty clothes."

Phyllis, as it will be freely conceded, is a stunning gal who wears stunning clothes stunningly, and looks attractive in anything she wears. She and Rock not only wear well, they look well together.

Rock: "I'm a sucker for home life. To me, marriage without a home would be nothing."

Rock's got the home. Phyllis already has lovingly helped him shape it up. In short, Phyllis has made the home more homey, and as Mrs. Hudson she figures to be at least as much a glutton for home life as Mr. Hudson.

One thing is abundantly certain. When she answers the phone, there will be only one surname under that room. She will be Mrs. Hudson, not Mr. Hudson's wife, Phyllis Gates.

While this story is, of necessity, analytic, it is not to be suggested that Rock's attitude toward his bride is even remotely clinical. What he cares about is that he and Phyllis touch off the kind of chemistry they do. She relaxes and enjoys him, and he enjoys returning the compliment. There's no danger of Rock having gone into this marriage with test tubes aloft, not when he confesses that one of the things about Phyllis that intrigues him is her "confused eyebrows."

This would seem to bespeak a commendably emotional basis for a long and happy marriage. Phyllis Gates makes sense for Rock Hudson. But what makes most sense of all is that she also makes his heart go pitter-patter. **END**

DEBBIE AND EDDIE:



SURE of their love, Debbie and Eddie face the future with gaiety and confidence.

Made for each other

From the first day they met, Debbie and Eddie knew there'd never be anyone else and their faith was never shaken



"A GIRL who looked like Springtime" was how the smitten Eddie described pert Debbie after his first glimpse of her on a studio set.

By HELEN LOUISE WALKER

RARELY IN the history of the entertainment industry has a romance between two of its favorites captured public imagination as did that of Debbie Reynolds and Eddie Fisher. It all seemed so "right." The glowingly lovely Debbie, everybody's darling, and the handsome Eddie, newly poised by a swift success, idolized by hundreds of thousands of girls. They were surely the Prince and the Fairy Princess in everybody's fairytale book.

The stories of their love-at-first-sight meeting, their courtship, their happiness, would have gladdened the hearts of all our grandmothers. And they gladdened our hearts, too . . . no less. It was all so very perfect.

Too perfect, perhaps, for a cloud "as big as a man's hand," appeared to mar this lovely idyll. And it grew and multiplied into several clouds. There were, it began to appear, obstacles. They multiplied so rapidly that it all began to look hopeless—to everyone except Debbie and Eddie! Differences of religion were pointed out, differences of points of view of families, of business associates, of careers . . . even the fundamental fact of simple geography became a barrier, for Eddie's work was in the East, Debbie's on the West Coast. Never were two lovely people in love with each other so bedevilled from so many different directions.

Then suddenly, on last September 26th, they were married in a simple, civil ceremony at Grossinger's, the resort at which Eddie had made his first success. But by this time a bewildered public didn't know whether it was witnessing a happy ending to the story or a beginning of certain tragedy! In all the fuss over the obstacles, everyone—except Debbie and Eddie—had lost sight of the myriad things which had made it "right" for them in the first place and will surely make it "right" for them in the long run.

For these two had known from the beginning that they were made for each other. Neither of them ever doubted it for a moment, even in their most turbulently troubled times.

Eddie knew it, with utmost certainty, that day nearly two years ago when he visited the "Athena" set at MGM and first glimpsed the dewy Debbie, in the white dress and with the yellow ribbon in her hair which made him dub her instantly, "Little Miss Halo." He asked her, almost reverently, to have dinner with him a night or two later, and when he called for her, he gave her violets. "They seemed," he says, "the only suitable flowers for a girl who looked like the very spirit of Springtime."

It seemed a special and wonderful thing to both of them

continued on page 20

During that gloomy period in her romance when things looked hopeless, Debbie bravely carried on with her work



DEBBIE puts problems aside while rehearsing for a civic affair.



when it developed that violets had always been Debbie's favorite flowers. It must, they felt, "mean something."

And, little by little, as their gay courtship progressed, at parties in Hollywood, at a benefit performance they both attended in Washington, D. C., and on through the continental criss-cross of their paths, they delightedly explored the reasons, large and small, why it must be true, in spite of what anyone said, that they were really made for each other.

They even traced it all back to their Depression childhoods when both had known poverty which came starkly close to actual want. They could marvel that the little girl in El Paso had struggled to help her mother at menial jobs while her father sought employment on the WPA—while at the same time the boy, in far off Philadelphia, was trying to help *his* parents by hawking vegetables from his father's cart.

Eagerly they searched for other bonds . . . and found them. Each had been a member of a closely-knit, deeply affectionate and loyal family group. Debbie had had her father and mother and older brother, Bill. Eddie had had, in addition to his parents, four sisters and two brothers. "A real mob!" he described them to Debbie, grinning.

But the differences in number didn't matter. Nor the differences in geographical background, nor religion, nor culture. The thing they had in common was what was im-

THERE'S no pretense about Debbie. For all her vivaciousness, she's a simple girl with simple tastes.





"THE TENDER TRAP": One of Debbie's best performances was with Frank Sinatra in film she made during her heartbreak period.

portant—the togetherness of a family, the central aims of its members, the loyalty, the strong sense of belonging to a unit. Besides, their families had had *fun* together.

"Those are the things that really matter," the young lovers agreed. "That's the way it should be and that is the way we want it to be with us."

*

IT SEEMED important, too, that in each of these family groups religion had been important. They had been devout. The vital thing, they felt, was that the family should have devotion and faith. Differences in form, they assured one another, "can be worked out—if only we are tolerant and respect each other—and love each other."

They didn't see these differences as obstacles—*and they still don't*. They were hurt and bewildered when so many people who didn't understand their feelings on these subjects raised so many cynical doubts.

Lori Nelson, who perhaps knows them better and loves them more than any other friend, said to me, "I'm so glad that someone—at last—is going to write something positive about Debbie and Eddie. They have had so many negative thoughts and opinions flung at them from so many directions that it is a marvelous thing that they have come through it as steadfastly as they have.

"But it is true that never, no matter how rough the going was, did either of them waver. They just knew that they were made for each other and that it would all come right."

And while they were discussing and disposing of the serious aspects of their love and their plans for harmonious years together, they were also discovering a multitude of other reasons why these years should be not only rosy but real gay.

There was their mutual interest in the same kinds of music, which also reached back into their early years. Eddie, of course, had yearned to sing and had begun singing, "at the top of my lungs—even when I was peddling vegetables. I sold many a cauliflower on the strength of a good, pure F-sharp!" While he was still in high school he began singing in the synagogue and on local radio programs, the latter mostly for mere carfare to and from the studio. He played the piano, too, after a fashion, and idolized George Gershwin.

So he was pretty fascinated to learn that his beloved had also been interested in music in her teen days and had sung in her church choir. But he was considerably startled when his "Springtime girl" confessed that her most earnest musical efforts had been dedicated to the French horn which she had played with the Burbank, California, High School orchestra. (Her family had moved here from Texas some years before.)

"A *French horn? Why* such a fantastically formidable instrument . . . for such a little girl?" Eddie demanded, with some hearty masculine mirth at the mental picture of little Debbie entangled in all that brass tubing, puffing away.

"I don't know," Debbie admitted, helplessly. "I know I was a funny little girl, in a lot of ways, and I loved music so I wanted to do something big in it. I guess I thought the French horn was good and big. . . ." Eddie agreed that it was, and he loved her memories of her youthful "funniness" and

continued on page 22

To the young lovers, their problems never were obstacles—just things to be worked out

her ambition. And he was moved to confess one of his own.

"When I was a teen-ager, I began to think my voice was kind of—well—mellow! And I'd heard Sinatra sing that Brahms lullaby and I thought that was pretty nice. So I learned me some lullabys and I went hunting around the neighborhood for some kids to sing them to. I thought that would be the thing!

"But the kids didn't want to hear my lullabies!' 'Make that creep go away!' they'd say. 'We gotta practice our baseball!' I felt pretty frustrated!"

Debbie could laugh with him over this youthful frustration. But she sighed, too, because she couldn't bear for him to be disappointed, even so long ago and over so trivial a matter. Their understanding of one another and their feeling of oneness grew with each revelation.

Their mutual tastes in fun, for instance. It was exciting to discover that they both enjoyed spur-of-the-moment fun more than planned fun. A sudden inspiration—"Let's go to the beach and eat a waffle *right now!*" is more intriguing than an invitation to a formal, dress-up dinner party ten days hence. It's more fun to say, "Let's rush up to Arrowhead for some water skiing this week-end," than it is to plan an appearance at the most glittering Hollywood premiere.

Neither of them cares much about night clubs. To Eddie, who has appeared in them countless times professionally, they smack of *work*. To Debbie, whose tastes are fundamentally simple, they seem like a great deal of confusion and smoke and noise without much meaning.

They both like picnics and hot-dogs-and-music-by-the-fireplace and queer little, out-of-the-way restaurants. And they both love sentimental presents.

One thing which has endeared Eddie to Debbie is his habit of bringing her little gifts. He began it early in their courtship when he would arrive, carrying a tiny package. A symbolic bangle for her charm bracelet or a tiny ceramic dog. "It looked like the dog that made you giggle when you saw him on the Boulevard. Thought you might like him . . ."

"These things," Debbie reflects, "made me know that I was in his mind when we weren't together. That's important!"

She began to try to plan small gifts for him which would

TOGETHERNESS—"That's what really counts. That's the way it should be and that is the way it will be with us," say Debbie and Eddie







JUST as things worked out for Debbie in "The Tender Trap," so did they come out all right for her in real life. Her next film: "Catered Affair."

"mean something." She remarked, sagely, "When two people are really made for each other, they can cement it all with lots of small tokens."

One time when Eddie made a hurried trip to the Coast he brought her a scarlet coat with pert hat to match. "I found myself thinking about you in red," he said, "and I thought it might be right. I had to see!"

She was so superlatively "right" in the red ensemble and she loved it so much that his next gift to her was a Thunderbird car—in the same shade of red! Whoever before bought his ladylove a car to match her favorite coat? His next gift was a set of scarlet luggage to go with everything else.

Debbie was so touched at his taking an interest in what she wore that she began to consult him about his preferences when she planned to buy something new—and even when they were merely going out together. Now he consults her about his clothes, too, so that when they go anywhere together they have elaborate discussions beforehand about what to wear, down to the last cuff link and selection of earrings!

Debbie loves to cook and lately she has been experimenting industriously with the highly-seasoned Jewish dishes which were new to her but which mean "home cooking" to Eddie. "No one knows what it means to me to have her want so much to please me," Eddie told a close friend. "I guess it gives me a sort of heart-warming 'man of the house' feeling. It's wonderful!"

One of Debbie's favorite wedding presents came in an envelope from Grossinger's, marked "Top Secret." Inside was the resort's famous and heretofore carefully guarded recipe for the special rye bread which Eddie adores. She was experimenting with that before the honeymoon was a week old.

And so, Debbie and Eddie face their future with gaiety and confidence, as why shouldn't they? They are steadfastly sure, as they have always been sure, of something that the skeptics couldn't know—that they must certainly, from the beginning, have been made for each other. **END**



STRAIN shows in faces of Bill Holden, right, director Joshua Logan, center, and Arthur O'Connell, left, during the filming of "Picnic" on

Making movies is no

You think you have troubles? Take a look at these pictures of Bill



location in Hutchinson, Kansas. C'mon fellas, smile.

"Picnic"

Holden & Co. hard at work!



TENSION of daily shooting is obvious as star Holden chats with cast member.

CARRYING Cliff Robertson on back in scene from film makes Holden puff hard.



continued on page 26

During a brief breathing spell on the set of "Picnic," we asked Bill a few pointed questions; his graphic answers do not have to be set down in words



Is it true you like "roughing it" on location?

How would you feel about another Academy Award?



Did "Picnic" present any artistic problems?





How do you like working with Kim Novak?



Do you think TV is a threat to movies?

What about reports "Picnic" is big box-office?



What do you think of gossip-mongers?



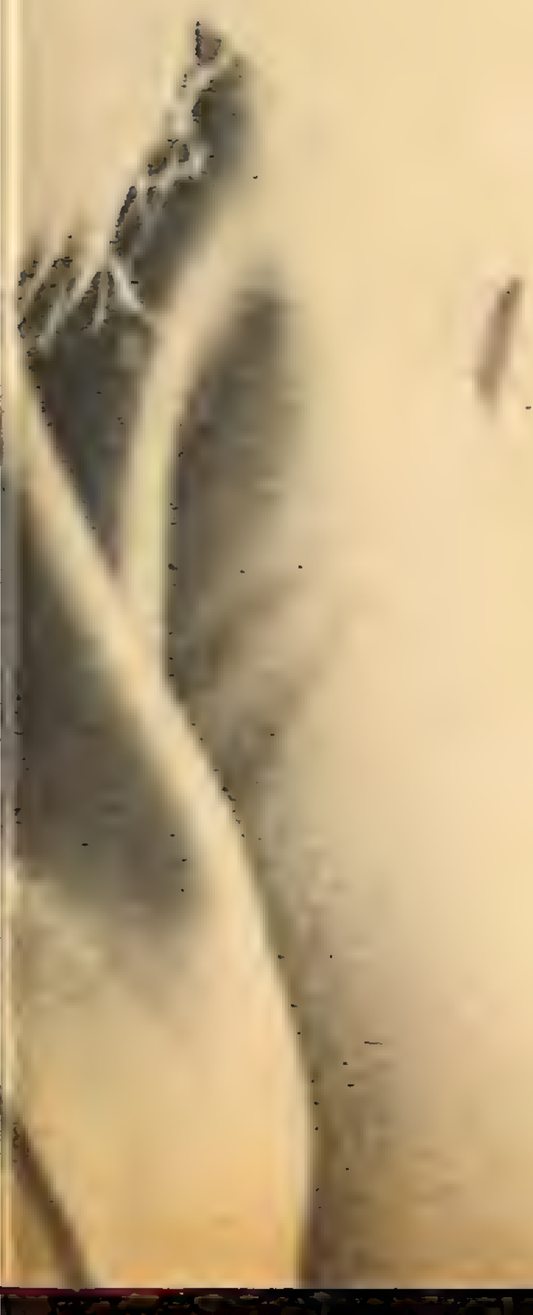
END



GRACE KELLY:

What's Jean Pierre Aumont got?

Chance provided an idyllic meeting with the handsome Frenchman in Cannes and—wham! the Kelly romantic department underwent a complete change



By BILL TUSHER

WHILE GRACE KELLY was in Asheville, North Carolina, on location for "The Swan," Broadway and Hollywood buzzed with rumors that her curly-haired Gallic charmboy, Jean Pierre Aumont, had stolen away from rehearsal on his New York play, "The Heavenly Twins," to join her for a brief, but tender—and very clandestine—reunion near Asheville. When I checked MGM for confirmation or denial of this enticing tidbit, I was assured by a studio emissary who had been in Asheville with Grace that there was not a morsel of truth to the suggestion. Moreover, I received the gratuitous assurance that the byplay between Grace and Jean Pierre is "not a serious romance." MGM is not obliged to take Grace's latest amour seriously, but everyone else seems to think it would be moronic to minimize this trans-oceanic attraction of the sexes.

Nobody, with the possible exception of studio spokesmen who are occupational wizards at kicking up smokescreens of denials behind flaming romance, would dispute that the alluring Miss Kelly has it bad for the handsome French war hero. The question is: Does Grace have it so bad that she's apt to marry her itinerant boy friend to take the cure? Granting, as any appraisal of a Hollywood romance must, that nothing can be taken for granted, the Kelly-Aumont enchantment has been of such depth that one doesn't have to be a scientist or a clairvoyant to detect considerable gravitation toward the altar.

In sensing this trend, however, it is necessary to temper any forecasts with the recognition that the way to the marriage license bureau is strewn with obstacles. One of these easily could stem from the fact that although Grace's amorous surrenders have been neither numerous nor frequent, and although they have been executed in the most ladylike fashion, the luscious Philadelphian is not entirely lacking in susceptibility—this despite her vaunted stainless steel interior. She is exposed to many charming men in her work and travels. As her one time television producer, Fred Coe, once pointed out, and as subsequent events proved him correct: "You can't work with Grace

continued on page 30

The Kelly-Aumont enchantment has been of

Kelly without falling at least a little bit in love with her."

An illustrious case in point is Jean Pierre Aumont, who first became enamored of Grace when he co-starred with her on a Sunday night NBC Playhouse drama two years ago. If his professions of affection are not to be dismissed as continental hyperbole, he fell a *lot* in love with her.

The point is that while in Hollywood laboring on "The Swan," Grace has not had Aumont's halter around her neck —or his ring around her finger. This condition of availability would make it foolhardy to suggest that so delectable a dish might not, pending a reunion with Aumont, lose her heart to a comparative interloper, who may be entirely unknown even to her at the moment.

As improbable as this seems, it cannot be swept under the rug as impossible. Who, for example, could have forecast in the flush of Grace's romance with Oleg Cassini, that chance would provide an idyllic meeting with Aumont in Cannes, and a complete change of love interests for Grace?

Without doubt, the path to the altar is cluttered with booby traps. But the overwhelming evidence, so far, is that instead of putting this torrid romance to sleep, distance has lent longing and fidelity. Enraptured cross-country telephone conversations between Grace and Jean offer proof that they still care, but it could conceivably be argued that this is not *conclusive* proof.

Grace's almost hermit-like personal life during production of "The Swan" would suggest that Aumont's enforced professional absence has not interfered with her well-known predi-

NORMALLY a very contained young lady, there's a new gayety about Grace that can only be attributed to the thawing out powers of love.



such depth that one needn't be psychic to see where it's heading

lection for concentrating on one project at a time. For the most part, she's been a positive stay-at-home. Whether the rumor of a North Carolina rendezvous with Aumont was a figment of the imagination or not, the few nocturnal excursions Grace has made while Aumont toiled on the Broadway boards were of such a nature as to make it abundantly clear that at this intriguing moment in her life, Miss Kelly does not have the slightest disposition to play the field.

Her dates—and it is stretching a point to describe them with a word usually carrying romantic connotations—have been disappointingly platonic even to the most imaginative purveyors of gossip. The obvious conclusion is that the spell of Aumont is still rich in her veins, and that she's got the romance department earmarked exclusively for him.

Grace was scheduled to complete her assignment in "The Swan" by December, in time to spend the Christmas holidays with her family in Philadelphia. There could be little doubt that the not-so-glacial beauty with the chameleon-like corn-silk hair would see her family on her return to the East. She is most devoted to her kin. Likewise, there could be little doubt that she would tear herself away from her family, however reluctantly, in order to spend as much, if not more, time with the patient and pining Jean Pierre. She is very much devoted to Jean.

ANOTHER strong likelihood, as the December farewell to Hollywood approached, was that when Grace visited her family for the Christmas season, she would bring with her a guest—none other than Jean Pierre. This would give the clannish Kelly clan an opportunity to give Monsieur Aumont the once-over. And if this should come to pass, it could be interpreted only as a preliminary to the recitation of marriage vows. Grace is not notorious for having her parents inspect casual boy friends.

Adding further fuel to the roaring fires of marital speculation is the fact that Grace is not expected back in Hollywood until March, when she plans to participate in the annual Academy Awards presentation. She is not at this point up for a second Oscar, but with three months for the love virus to dig in deeper, it could be that she may show up at the Oscar rites with a more animated trophy, the same Jean Pierre.

Nor is this idle speculation. Grace conceded to me at lunch recently that she and Jean are "very good friends," a remarkable concession considering its source. Certainly she never stuck her lovely neck that far out during her globe-girdling courtship by Oleg Cassini, a gentleman with whom most people, including some very close friends, had expected her to enter into the holy covenants of marriage.

But while Grace still is relatively reluctant to make public revelations about her private life, the party of the second part in this friendship, Monsieur Aumont, has not allowed his lips to be sealed by any such restraints. Ever since they rekindled the flame of love at Cannes, he has taken every opportunity to proclaim to the world that he has tumbled for Kelly like an unpopular French government.

"She is an adorable and sensational woman any man would be pleased and proud to marry," he sighed in Cannes, scene of the International Film Festival, on the heels of his idyll with his one time TV co-star in New York.

He even obliged with a flashback revealing the roots of their seemingly deep affection.

"For three months," he recalled those rapturous days before Grace had emerged as a Hollywood goddess, "we never left each other. Then life separated us. Now we meet again.

continued on page 33



GRACE is very devoted to Jean Pierre, and while she won't discuss her private life, she has admitted that they are "very good friends."



GONE is the aloof exterior as Grace warm-heartedly exchanges greetings with ballerina Jeanmaire when they meet at a premiere.

With Jean Pierre in New York, Grace led a secluded personal life while making "The Swan"





INSTEAD of putting the torrid romance to sleep, distance brought longing and fidelity to the attachment between Grace and Jean Pierre.

I am extremely happy over this unexpected good fortune."

In Paris after he briefly tore himself away from Grace, Aumont spelled out his intentions—and his hopes—in even more unmistakable language, if that is possible.

"There is no one but Grace who counts for me," he blurted out frankly. "Grace is charming, adorable, very intelligent and very modest despite her beauty."

AS GRACE has told me many times, as, in fact, she reiterated when I interviewed her *after* her post-France reunion with Jean Pierre in Hollywood, there is nothing she abhors more than to have her personal life paraded in print. If she had any second thoughts, if there was any sobering morning after following her European hand-holding with Jean Pierre, he had given her an out on a silver platter. But the young lady obviously doesn't want out.

Instead of cutting the garrulous Aumont cold when he showed up in Hollywood, she joyously allowed him to monopolize all her time during his four-day Coast stopover en route to New York to fulfill his commitment for a Broadway play. When I was with Grace, she had a gayety and serenity that frequently, when encountered in so normally contained a young lady, is attributed to the thawing out powers of love.

Significantly, Grace has availed herself of none of the many opportunities to disclaim a serious romance. On the contrary, she has maintained an amused, rather than an annoyed, silence. The most pregnant remark attributed to her since the romance hit the front pages was her reported statement when asked if she and Jean were going to marry:

"He hasn't asked me yet, but he's a wonderful man."

This kind of talk—and this kind of silence—isn't calculated to pour cold water on marriage guessing bees. While Grace has not babbled about her affection to reporters, her actions would seem to have spoken as loudly as Aumont's words.

Her feelings were abundantly reciprocal in the now famous series of pictures outrageously bootlegged, and gleefully published all over the world, showing her billing and cooing with Jean Pierre at a table at a sidewalk restaurant on the Riviera. There scarcely was anything pedestrian about Grace's friendship with Jean as she took his hand, caressed it, kissed it, stroked her face with it, and buried her cheek in it.

Unless she was helping Jean rehearse for his then forthcoming Broadway play, the scene could have been a rehearsal for marriage. On the other hand, this touching, but harmless display of affection, as Aumont himself would be the first to acknowledge, would not necessarily obligate Grace to marry him.

But if they are so disposed, the obstacles don't seem insurmountable. Jean Pierre, purely on the basis of his matrimonial record, is apt to meet less family opposition, and less social opposition than that supposedly encountered by Grace's erstwhile suitor, the dashing couturier Cassini.

Cassini laid siege to Grace as a seasoned veteran of two spirited marriages, the first to patent medicine heiress, madcap Merry Fahrney, and the second—over bitter family opposition—to beautiful Gene Tierney. The fact that he had struck out in two marriages might well have meant, as persistently reported, that he had three strikes against him as far as the Kelly family was concerned. It certainly posed religious problems inasmuch as Grace is a devout Catholic, and her faith does not countenance divorce.

Aumont was married to the late Maria Montez. As a widower, presumably he would have clean skirts in the eyes of the Church. The only episode smacking of notoriety that attached to his name was his short-lived separation from Miss Montez six years before she died—while still his wife—in a reducing bath. In Paris at the time of the rift, Aumont lamented: "The beautiful dreams of love do not last forever."

Whether they last forever or not, he managed to rekindle

continued on page 72

JACK LEMMON:

Die? He thought he'd laugh!



WIFE Cynthia, whom he married on May 7, 1950, thinks Jack's a very funny man. A former actress, she co-starred with him on TV.

Did Jack blow his stack when his Thunderbird laid an egg or when his "perfect maid" was the life of the party?

He just laughed himself silly!

By PEER OPPENHEIMER

JACK LEMMON was as thrilled as a sweepstakes winner the day he drove his brand new bright red Ford Thunderbird to the studio for the first time.

As he pulled up at the Columbia parking lot, his pals Dick Quine and Blake Edwards were walking out. Since both had Thunderbirds of their own, Jack decided to use the opportunity to let them test-drive his, "to be sure everything worked all right and that it needed no adjustments. . . ."

Dick and Blake were eager to oblige. A little bit too eager.

While Jack waited on the sidewalk, they drove off, grinning like two schoolboys playing hookey for the day. When they came back five minutes later, they looked worried. As they slowed to a stop, Jack could hear the clank, clank, clank. His face gaped in alarm. "What happened?"

Dick hesitated. "I'm not sure—sounds like something's wrong with the brake drum . . ."

"I better take it back to where I got it, in Westwood," Jack replied, looking very worried.

"If you do," Dick warned, "take it easy. For all I know you may have no brakes at all!"

Jack spent an uneasy day at the studio, wishing time would pass faster so he could find out what was wrong with his car. At last he was ready to leave.

It took him 45 agonizing minutes to drive back to Westwood, at a snail's pace. Perspiration was running down his face when he finally pulled into the repair shop.

The service manager only had to back up the car to find the trouble. Dick and Blake had put a big bolt inside the hubcap, which caused the clanking noise. When Jack found out, he laughed till he almost choked.

Jack's sense of humor—particularly his ability "to take it"—has helped him on many occasions throughout his life. When other people might have gotten annoyed, discouraged, flustered or frustrated, he could always find something to chuckle about.

The Lemmons came to California during the latter part of 1953. With one picture finished, Jack was convinced that his

continued on page 36



SON Chris always gets into the Lemmons' act.

A Boston-bred Harvard man, Jack bears no discernible resemblance to a stuffed shirt

career and future income were assured. Consequently, he spent all but $1600 of his savings for the down payment on a home in Brentwood. Before long, he learned that anticipations and realities don't always go hand in hand in Hollywood.

A forewarning of what the immediate future might hold was a notice that what little furniture they had sent from New York was lost en route. With the limited amount of cash available, Jack and Cinnie decided the three things they needed most were a stove, a refrigerator, and a bed. The first two had come with the house. That still left the bed. To save money, they settled on one—a single bed. The next 23 days were typified by an almost continuous, though good-natured, struggle for blankets and space, with Jack spending a good deal of the time on the floor.

At last their furniture arrived. After it was uncrated and unpacked, the Lemmons' front lawn, backyard, garage and service porch were littered with cartons, papers, boxes, nails and other packing paraphernalia. A neighbor suggested Jack call a trash pick-up service to get rid of it.

The next morning the estimator showed up at the house just as Jack and Cinnie were having breakfast. It took him less than five minutes to come to a conclusion. "It'll cost you fifteen bucks to have it picked up and disposed of."

Jack made up his mind even more quickly. "No thanks."

He called a "U-rent-a-trailer" company and inquired about their rates. "Five dollars the first hour, two-fifty thereafter, and thirty dollars deposit," was the laconic reply.

"I'll be right over," promised Jack, having figured out that the whole transaction wouldn't take any more than an hour and a half, at the most, with the total cost in the neighborhood of $7.50—half of what he'd have paid the trashman.

He realized he was a bit off in his calculation when it took him nearly 20 minutes to bring the trailer from the rental place to his house and then another two hours to load it. Time was running up his bill. As he headed for the city dump, Jack figured he'd be lucky to break even with the original estimate. When he finally pulled in, he had a bright idea, "How about buying the wood I brought along?" he asked the attendant. The reply was pointedly negative.

Leave it to Jack to come up with a crack at a time like this. "The next thing you'll tell me is that I'll have to pay *you* something to leave it here," he laughed, quite breezily.



GOLF master gets in the swing of things on living room rug. Fore!

KEYBOARD prodigy is son Chris. Dad plays a mean piano, too.





PROUD PAPA—and mama—pose for family portrait with Chris who seems to have inherited his father's flair in front of a camera.

The attendant laughed right along with him. "You're so right, buddy. Two dollars and four bits . . ."

To make a long story short, by the time Jack unloaded the trailer, and returned it, he was out more than $20—over five dollars above the original estimate of the trashman.

"You know," Jack said as he told this one on himself, "after a while I got so desperate and the situation got so doggone ridiculous that if I couldn't have laughed about it, I'd have gone stark raving mad!"

Somehow Jack constantly gets into such predicaments but he always manages to see the funny side of it all.

IT'S a good thing that in spite of Jack's Harvard-Bostonian upbringing, he didn't turn into a stuffed shirt. Had this been the case, he'd have been upset when he and Cinnie tried to get their Finnish maid, Impy, used to their manner of living.

When they first hired her, she spoke very little English. Jack, who had experience in directing—at least on stage and in television—considered it a very small problem to teach her the rudiments of being a perfect maid. The first test came when the Lemmons gave a dinner party, and Jack taught her just the right intonation in announcing "Dinner is served."

The try-out guests for Impy's new talents were a producer and a director and their wives who had been properly impressed by Jack's tales of how wonderful their new maid was. Imagine everyone's surprise when, after the Lemmons and their guests had finished their second round of cocktails, Impy stuck her head into the living room and loudly shouted, "OK, everybody. Eats, ready, table."

"Didn't I tell you she was a pearl?" Jack grinned, undaunted, and gave fair warning to all his friends and relatives that if they ever tried to take Impy away from him, he would shoot on sight!

Today, Jack's talents as an actor are matched by his gardening capabilities. And here, too, his sense of humor paid dividends. When he first bought his house he was most impressed by the lovely roses the previous owner had grown. As far as he was concerned, there was just one thing wrong with the method: the ditches around the plants disturbed him. He thought it would look prettier if the ground were flat. And

continued on page 38

In his private life and in the movies, Jack's found that a sense of humor pays dividends



ARM IN ARM, the Jack Lemmons tour their Brentwood home.

so, without discussing the matter with his gardener, Jack spent two full days leveling all the ditches.

When the gardener came back the next time he promptly reversed the procedure, knowing very well that unless the flowers had a basin to collect water, they'd soon die.

When Jack found out what had happened, he was ready to fire the man. But since he wasn't around, Jack spent another two days erasing the ditches. This time he also left a note for the gardener not to touch the soil around the plants again. In return, he, too, got a note. "Since you know more about gardening than I do, I quit."

IT FINALLY dawned on Jack that he may have been at fault—a hypothesis that was quickly confirmed by a call to a nearby nursery. He spent another day-and-a-half digging ditches again. Then he sent a note to his gardener: "I was wrong. Please come back. *P.S.* If you want to direct my next picture, you're hired."

The gardener came back.

As could be expected, even in his every day work Jack's attitude is one of his greatest assets. Thus when Columbia cast him in the Clark Gable part in the remake of "It Happened One Night," the thought that he, like Gable, would have to strip to the waist in one of the best scenes of the picture haunted him for the better part of two weeks—till he decided to do something about it.

Not that Jack has a bad physique. But how many fellows are there in Hollywood whose build can compare with Gable's? Jack had no illusions . . . He promptly enrolled at a gym.

When the head instructor met Jack the first time, he looked

SHOPPING for knick-knacks or super market bargains, Mr. and Mrs. Lemmon look for all the world like that nice-looking couple next door.





HIS PORTRAYAL of Ensign Pulver in Warner Brothers' "Mister Roberts" stamped Jack as one of the finest young comedians on the screen.

a bit disillusioned. "It'll take a good amount of exercising to get you in shape," he sighed.

It so happened that this gym was frequented by seemingly all the muscle boys in Southern California. Naturally, they watched Jack with a great deal of curiosity when he reported for his first work-out.

"Now here are two 30-pound dumbbells," the instructor told him. "After you are able to raise them up ten times in a row, we'll increase the weight . . ."

"Sounds all right to me," Jack came back, self-assured. The weights didn't look very heavy. He found out better when he tried to lift them. He got them up about halfway when he ran out of gas.

Since most of the muscle boys kept walking by with big smirks on their faces, Jack got a bright idea which, he hoped, would astound his muscle-bound associates . . .

AFTER his first week of exercise had ended—by then he was doing considerably better—Jack walked into the gym like he was ready to lift up the whole building. He beat his chest loudly when he got ready for the dumbbells, but instead of lifting the 30-pound ones, he reached for a pair that looked like they weighed 200 pounds apiece.

All eyes were on him when his muscles tightened, his face went through agonizing contortions, and then, wonder of wonders, he lifted them easily up over his head. Astonishment in the hall reigned supreme. Then everybody realized what had happened and started to laugh—with him, not at him.

The dumbbells, of course, were phony. Jack himself had planted them in the gym over the week-end after borrowing them from the studio. From then on, everyone was on his side. Instead of being supercritical, they urged him on and on to greater achievements.

Four weeks after he started he could lift the 30-pound dumbbells 37 times, and already had graduated to weights increased to 45 pounds for each arm. He may not have developed into a Mister America, but he could certainly expose his upper anatomy without having to blush.

Even as far as his son, Chris, is concerned—or maybe we should say particularly where Chris is concerned—Jack's sense of humor has helped him through some mighty precarious situations.

The first time he took him to a restaurant for dinner, for instance, Chris behaved beautifully—till Kim Novak and Mac Krim, who happened to be eating at the same place, walked over to say hello to Jack and Cinnie. One look at Kim—and Chris went wild! He grinned, gurgled, ducked his head and chortled, then grabbed a fist full of crackers and threw them all over the table at the rather startled Miss Novak. Cinnie gasped at her son's effort to attract Kim's attention. Not Jack. He was beaming. "That's my boy!" he burst out proudly. "He sees a pretty girl—and WHAM!"

"Just like his father," added Cinnie, who fortunately has a sense of humor too. **END**

JANET LEIGH:

A visit to



BOBBY enjoys chatting with Janet before departure of her train. She'd just finished working on "Safari," partly filmed in Africa.



GAZING out the window of dining car riding toward the Channel, Janet's spirits are sky high—she's less than one day away from Tony.



Tony

From London to Paris with love—that's how Janet traveled to see her man when they were on opposite sides of the Channel

A SMILING Janet prepares to board the Golden Arrow boat-train in London for trip to Paris.

continued on page 42



JANET can just smell la belle France as she scans the horizon on deck of boat-train which took her direct to Paris without changing.

Janet's in fine fettle as boat-train crosses the Channel to reunite



WEATHER got a little nippy on crossing so Janet borrowed officer's coat. Later she visited with the captain and enjoyed a good joke.

TOGETHER again—in Paris—after a separation of a few months while Janet worked abroad in "Safari" and Tony in "Trapeze."

her with Tony in Paris



HAPPINESS at being reunited is clear during Paris stroll.

BEAMING Janet views the Paris boulevards from her hotel window. **END**







GLENN FORD TELLS

How to get along in Hollywood

A battle-hardened veteran of many a stray banana peel tells when to zig and when to zag in filmdom

By JACK HOLLAND

YOU HAD TO see it to believe it. In over eighteen years of writing about motion picture stars I'd never seen it before or even heard of such a thing happening.

It was during the filming of "Trial." Over 180 extras had been working on the set for about two weeks making the big trial scene. On the last day, Glenn Ford, the star, suddenly got up and made a short speech thanking the extras and telling them what a pleasure it had been working with them. Everyone was visibly moved by this gesture of Glenn's. And none could remember anything like it before.

This same gesture, if done by some stars, would have been called—and rightly so—pure corn and hammy histrionics. But those who know Glenn knew this was no stunt, no act. It was strictly on the level.

Not long after this "Trial" incident, I went to Columbia to see Glenn work in "Jubal." I couldn't help noticing how the men on the crew honestly liked him. They didn't bow or scrape or cater to him—and they didn't cast daggers at him behind his back. They just sincerely thought he was a regular Joe. Many of them had known Glenn for years. One man knew him when he was a newsboy. Another was with him in the Marines. Another goes fishing with him. They all liked Glenn for a simple reason—he wasn't acting the *star*.

I have known Glenn since the early days when he used to haunt record shops trying to find bargains. He was just getting a start in

continued on page 46



MR. AND MRS. Ford know one rule about keeping a happy marriage: never believe what gossips may say.



"JUBAL": Glenn is a gun slinger in his latest Columbia film which was shot on location in Wyoming. Ernest Borgnine co-stars.



ON "RANSOM" SET: Donna Reed, Bobby Clark and Glenn.

"Hollywood is a tough town. It

pictures, he had little money, but he did have all the enthusiasm of a young guy who has his dreams. And after all these years, Glenn still has the same dreams and enthusiasm. Hollywood has not thrown him.

GLENN made no attempt to answer why he has kept a sense of balance. He realizes he has changed, that he has grown up, but he thinks this is to be expected. After all, he is older than he used to be.

"There are lots of things I've done recently I wouldn't have done before," Glenn commented quietly during a minute off from "Jubal." "I'd have been too self-centered then. But living and working in Hollywood teaches you a lot of things if you want to take time to learn them.

"Hollywood is a tough town. Let's not be Pollyanna-ish about that. It can beat you to a pulp. But it can also beat you into amounting to something. I've always tried to do what I thought was right. Not that I've always succeeded. But I did learn one important lesson early—not to let myself be weighed down by a lot of advice. I've acted more or less on my own, sometimes to my advantage and sometimes to my disadvantage. But at least the mistakes I made were my own.

"I have always believed that the best way to get along in Hollywood is to do my job as an actor as sincerely and as conscientiously as possible and mind my own business. I have also felt that if I got a bad picture—and I've had plenty of them—I should just go on trying instead of getting dis-



AT WORK on "Ransom," his current film for MGM, Glenn checks script before facing cameras. He's a stickler for perfection on the job.

can beat you to a pulp, but it can also make a man out of you"

couraged. When you're doing your job you're too busy to have time to get fouled up in messy details that can make your life a downright miserable affair."

Like all newcomers, Glenn was, in the beginning, advised to play social games—to be seen in all the night spots, to get in gossip columns, to be part and parcel of the social cliques. After all, you had to belong, didn't you?

"Sure it's important to have publicity," Glenn said honestly. "But you have to put it in its proper perspective. I've never yet seen a good performance come out of Ciro's or The Mocambo. Of course, I don't honestly like night clubs. I never have. So maybe that's why I feel as I do.

"As for the social routine, this talk about social obligations one is supposed to maintain is a lot of hooey," he snorted. "The clique system is out of style anyway. Half of the parties are given by people you don't even know. Fortunately, I don't get asked to very many, because Ellie and I hardly ever go.

"We give about one big party a year ourselves—at Christmas. The rest of the time we may average two or three other small affairs. Our guest list consists of people who are usually not in the business. Our last Christmas party was a typical example—the list went from Jack Dempsey to Ben, the man who delivers our milk.

"Naturally, I will go to some parties that I feel are necessary to my work. But usually I go alone to these because Ellie doesn't like to leave home. It's harder to get her out than it is to move the *Queen Mary*.

"I have gone to a few such parties with another friend, and, of course, this has given rise to all kinds of rumors and gossip. Ellie and I have long since stopped paying any attention to that kind of thing. The gossipers can say what they want now. We just don't care. Yet, this lesson isn't easy to come by. Sometimes the town can destroy a marriage if either of the parties believes or misinterprets a malicious bit of gossip. Lots of things I've done could have been misinterpreted.

"For instance, there have been times when I was accidentally seated next to a very attractive young lady at a dinner party. Such moments have been duly reported with all the expected distortions. Then, just recently, Ellie and I and some friends went to the theatre. I was sitting next to a young lady Ellie and I knew. The photographer took only her picture and mine. You can imagine what this could have done if I'd been concerned about gossip.

"Maybe I have learned to put the important things first—and gossip as such is not important unless you make it so."

SIFTING the phonies in Hollywood from the real people can be as trying a job as handling the gossips. Glenn met a cross-section of the natives here early in his career and he learned in due time which were the regulars and which were the fast-talk boys.

"For a while I was the number one gullible boy," Glenn laughed. "I believed everybody. But now I can spot a phony a mile off. There are those, for instance, who are always

continued on page 71

MITZI GAYNOR:

Come back, little

Mitzi Gaynor's riding the crest of a giant-sized wave now, but what a different story it was a year ago!

By DENNY SHANE

A HAPPY marriage has worked wonders for Mitzi, who talks things out with hubby Jack Bean instead of brooding over them.



AT THIS moment, Mitzi Gaynor is in the happy position of riding the crest of a giant-sized comeback wave. She's about to make her big splash in "Anything Goes," in which she co-stars with Bing Crosby and Donald O'Connor, and which is said to have all the elements of a smash hit. She'll soon star in another highly touted Paramount product, "The Birds And The Bees," opposite George Gobel. She has a stack of scripts piled shoulder-high—picture and stage possibilities—and a European personal appearance in the offing.

Yet only a little over a year ago, it was announced in the papers that Mitzi Gaynor had asked for and received a release from her lucrative pact with 20th Century-Fox. That was putting it kindly.

Says Mitzi, in her characteristic candid fashion, "They let me go—and I was sick about it."

A few weeks before option time, she had approached the front office to inquire about her status and was told that she would be expected to make one more picture at the studio, starting several weeks later, but that, since no further appropriate roles were in the offing, her option was *not being lifted.*

How does it happen that a seemingly successful young star like Mitzi Gaynor can find herself "out" at the ripe old age of 23—and apparently heading for greater fame than before just about a year later?

At 19, Mitzi Gerber, five feet, six inches of girlish bounce and theatrical know-how, was plucked from the second lead of the operetta, "The Great Waltz," to co-star with Betty Grable and Dan Dailey in the movie, "My Blue Heaven."

A 20th Century-Fox talent scout, who had caught her Los Angeles performance in the operetta, invited her to test at 20th. It was Mitzi's first acquaintance with a movie studio and cameras.

"Being used to heavy stage make-up, thick dark lashes and all, that I applied myself, I felt barefaced when the make-up girl prepared me for the test," Mitzi recalled, "and I'm sure I was shouting my lines loud enough to catch the last row of a live theatre audience."

Regardless of what Mitzi thought of her own screen test, it impressed studio executives, motivating them to place $1,000 a week at Mitzi's disposal, to garnish her windfall with a starring part for her first movie role, and to roll 20th's heaviest publicity guns into position, with bigtime promotion of their vivacious young "find" as target. Her

continued on page 50

Mitzi



AT 23, Mitzi felt the long hand of fate—she was all washed-up in films. But after a brief period of self-pity, she decided to fight back.



A BUNDLE of energy, Mitzi puts all of herself into whatever she's doing, and here she's having a wonderful time horsing around with Jack.

Everything was fun to Mitzi until her career began to skid. Then,

name changed from Gerber to Gaynor, speedily became known to movie fans as the monicker of a real cutie-pie, a lively kid with a lot of sparkle.

In the year following her discovery, Mitzi made five pictures in rapid succession. None was nominated for an Academy Award, but Mitzi's reviews indicated that she was handling her roles expertly.

On the outside, her vast amount of publicity was concentrated on a considerably more sophisticated plane—when would Mitzi marry Richard Coyle, the very handsome young lawyer with whom her name was exclusively paired? Or would she? Or had she already? Columnists found this subject of sufficient interest to ponder at great length.

ALL IN ALL, life in movietown was very rosy in 1951 for Mitzi Gaynor. Then came 1952, a year which brought only one picture assignment. The studio, it seems, was beginning to run out of cute-girl roles for Mitzi. Having an abundance of time on one's hands—even with $1,500 now rolling in weekly—can cause restless, even uneasy moments.

Following an appendicitis operation, Mitzi spent a lot of time taking it easy—eating, sleeping, sunning. Ruefully, she confesses now, her 112 pounds snuck stealthily up to perhaps 135. Things had just slowed down entirely too much for Mitzi Gaynor. The following year she again made only one picture and that wasn't really for her own studio, but rather for a subsidiary that uses 20th's facilities and players. It was becoming quite clear that Mitzi's star was not in the ascendancy. More bluntly, her career was on the skids.

Her big romance had also cooled, but through a strange set of circumstances, Mitzi met someone new. One of the major talent agencies, MCA, had set out to woo the young star to join its family of clients. Assigned to the task was one of the elder agents, whose reasoning power was stronger than his rhumba. And he had arranged a date to take Miss Gaynor to the Cocoanut Grove. Approaching one of the younger bachelors in the TV department of the firm, he propositioned:

"Come on along to the Grove tonight. I'm taking a prospective client. You do the dancing and I'll do the talking."

That was how Mitzi met her future husband, Jack Bean. Two years and millions of conversations later, Jack and Mitzi were married—on November 18, 1954. Long before that eventful date, Jack had uttered some pretty important words to Mitzi. Contrary to popular belief, he does not run her career, but these two have—almost from the start—discussed practically everything and anything unself-consciously. They are very close to each other.

Shortly after they met, that night at the Grove, Mitzi was





FUN is still fun to Mitzi, but now her work—well, as she says, "I've schooled myself to concentrate. That's the important thing in acting."

although she remained vivacious, her thinking underwent a change

confiding her concern over her career. "It's at a standstill," she worried to him.

Not one to mince words, he said something to the effect that *she* seemed to be at a sit-still. He eschewed tact for truth and mentioned the possibilities that might lie in wait if she'd take herself in hand and do something constructive.

THOUGH it didn't appear that the studio even realized she'd gained too much weight, Mitzi went to work immediately to remove the excess. She changed her hair-do. She resumed ballet lessons and studied free form dancing. These activities didn't seem to show much affect upon her stunted career for a time, but they kept her from backsliding personally. She looked and felt well when seen about town.

Then she got a call from the gentlemen who were going to make the filmed version of "Oklahoma!" Mr. Hornblow and Mr. Zinnemann. They discussed with Mitzi the leading role, a plum eagerly sought by a number of Hollywood's top stars, and indicated that they would like to borrow her from her studio for the part! She was ecstatic at the prospect!

When the matter was checked with her studio, however, it turned out they already had a picture planned for her, though she hadn't known it. Her assignment would take 30 weeks, she was told, so she couldn't be loaned for "Oklahoma!"

It was then that Mitzi went to the front office to get the lowdown on her up-coming option and was told that the studio had a picture for her—one more—"There's No Business Like Show Business." Then she'd be on her own.

Right then, at the time Mitzi Gaynor learned that her soft berth was slipping away, was the turning point in her movie career. First, she was terribly blue. With the emotional response of a true daughter of music, which she is, Mitzi felt dreadfully hurt. She searched herself for fault, accused herself of imagined deficiencies.

It occurred to her that though her theatrical career had started on the stage in her early teens, when she became a ballerina, show business had invariably been a matter of much pleasure for her. Everything about it, learning lines and all the rest, was easy for her. Maybe she allowed it to be *too* easy. Mitzi figured she was a little tardy in her realization that she'd fallen into a rut, but she had one last chance to work herself out of it. Without quite realizing it until then, Mitzi had become typed as a cute and saucy kid.

"Until then," she said. "I thought making movies was just fun. I still love every minute of it, but with a difference.

"I've schooled myself to concentrate, *really* concentrate. I realize now it's the most important thing in acting. You can even dislike a person you're playing opposite and appear con-

continued on page 52

No longer fearful of being on her own career-wise, Mitzi welcomes the chance to select roles she likes





"THE BIRDS AND THE BEES": Mitzi with David Niven.

vincingly in love with him," she assured me. "You concentrate on being in love with the human he's portraying and you can make your performance ring true.

"Grace Kelly is a concentrator," Mitzi added admiringly. "That makes all the difference."

Mitzi went on to explain in her own open-faced way about her final picture at 20th, "There's No Business Like Show Business." "I didn't just go jazzing through it," she said. "I was determined to make it the first picture of a new adult era—not the last one of the old phase."

That's exactly what happened. Mitzi used her brain and got ahead. Donald O'Connor, who was one of the five other stars of the picture, was so impressed with Mitzi's know-how while they were making the movie that he asked her to guest star on his first television show of the season. That was in October. Mitzi's reviews were excellent. In December, the movie opened to huge plaudits for Mitzi.

She was in New York at the time—honeymooning. Within a few days, she was on her way back to California to report to Paramount for her co-starring role with O'Connor and Crosby in "Anything Goes." Her second career had begun.

"ANYTHING GOES": Mitzi's comeback gets off to a roaring start in this big musical.



SO EXPERT is Mitzi in handling comedy opposite George Gobel in "The Birds And The Bees," that they may be teamed again for another film.

Mitzi's way of handling herself, career-wise, has altered since the big switch. She was always sweet, straightforward, honest, punctual—well-liked for her dependability and amiability. In all, Mitzi Gaynor was a very pleasant co-worker to have around, but perhaps a shade too compliant for the best interests of her own career welfare.

THOSE associated with her at Paramount on her two recent assignments there seem to like her every inch as much as the folks at 20th, but they also register reaction that she raised some very interesting questions regarding her own portrayals and costuming. She wanted logical answers and wasn't satisfied until she got 'em.

This is where Jack Bean enters the picture. There are those who would have him play the role of a Svengali, a wizard who masterminds the Gaynor gains. Such miscasting is very amusing to those who know Mitzi's husband. He's a clean-cut looking young man in his early 30's who is bright, perceptive and likable. He is also shrewd about people, holds a master's degree in psychology and adores his wife. He wants her happy. A good while before they were married she asked Jack whether he thought she should continue with making movies. She was finding fault with herself at the time, accusing herself of being deficient at her work. He told her right then as far as he was concerned, she could do anything she wanted to so long as she made an effort to do it to the very best of her ability.

He also explained that he felt the only way to clear the mind is to talk out any matters of concern, not to bottle them up. That is exactly what Jack and Mitzi do.

Jack has something to do with Mitzi's success, all right. His way is subtle and effective. It accomplishes the purpose of a man who loves her. He encourages her along the path of growing up to an adult way of reasoning out her own answers, a policy he seems to have followed from the time they met.

Mitzi's adult approach, so badly needed to boot her sagging career out of its rut, is evidenced by more than her departure from coltish roles and a youthful fear of being on her own, career-wise. She welcomes the chance to pick her own parts now, preferably romantic comedy. Even more impressive, Mitzi now has a pretty clear idea of the relative importance of things.

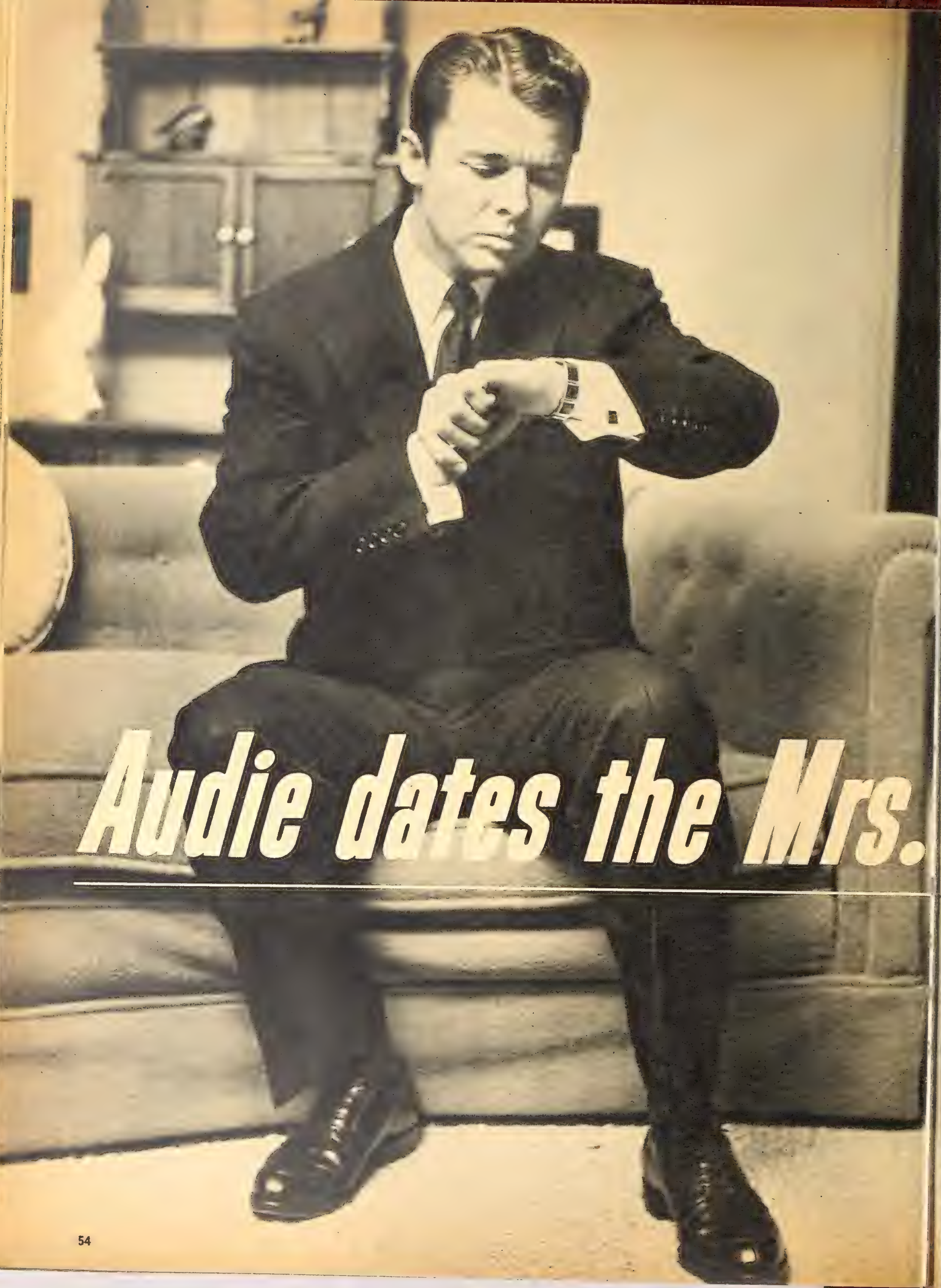
I heard she was interested in doing a Broadway show and asked her about it.

"I'm reading some scripts," she answered.

"What if Jack couldn't adjust his business to go to New York with you?" I asked her.

"We haven't talked that over yet," she replied, "but I couldn't get very far away from Jack for any length of time," she said simply. "I can't be happy unless I can see Jack happy, too."

END



Audie dates the Mrs.

DEVOTED to their sons, Audie and Pam wouldn't dream of dashing off for the night without making sure they were safely in bed.

◀**LIKE** most husbands, Audie is ready to go hours before the li'l woman and can't understand what is taking her so long to dress.



Homebodies Audie and Pam Murphy don their Sunday best and treat themselves to a rare evening of merry-making on the town

PAJAMA-CLAD Terry, reluctant to turn in, presents a bit of a problem until Daddy reassures him everything will be all right.

continued on page 56



AUDIE proudly escorts Pam, looking especially pretty in a white lace dress and green taffeta stole, through the lobby of the Statler.



THEY stop by the pool in the patio and toss in coins and make wishe

On their big night out, Audie and Pam make wishes, shop for toys and do all the little gay things that spell out fun

DINNER for two goes from oysters to cherries jubilee. Audie, now in "World In My Corner," forgets film-making this memorable evening.





AFTER dinner, Audie and Pam dance and talk. On the way home, they drop into the hotel's gift shop to get toys for their two sons. **END**



SCANNING the steppes of Asia is enough to make a Greek conqueror's mouth water. So is Marisa de Leza, who plays a temptress.

Alexander was great

And so is Richard Burton as the youthful—
and tragic—king who came closer
to world conquest than any other man



CLAIRE BLOOM, English charmer, makes Dick Burton's heart throb in "Alexander The Great."



END

HOWARD KEEL THANKS

A man who had faith



By DENNIS JAMES
Star of TV's "On Your Account"

Confidence was all Howard needed and he got that unexpectedly

A GREAT man is not always a big man. I mean a big money man or tops in fame and success. A man can achieve greatness through what he gives of himself to others, a principle that is demonstrated daily by the many people who have made up the "links" in our own Thank you chain on "On Your Account." Such a man was the late singer-actor George Houston, according to another singer-actor named Howard Keel.

"George helped so many young singers when they needed help most—early in their careers. I was lucky enough to be one of them and I can never adequately express my gratitude to him," says Howard. "He was never a professional teacher. He never charged or accepted fees. But he taught us so much. Some other singers who were coached by him about the time I was were John Raitt, of the musical stage, Brian Sullivan and George London, now both at the Metropolitan Opera.

"I never understood exactly why George didn't reach the top rung of success himself. He was a big, handsome man with a fine personality and a good voice. He sang the lead in MGM's 1938 musical film, 'The Great Waltz,' but that was the biggest film role he had. He did stage roles and concerts, but was overshadowed in his field at that time by Lawrence Tibbett and John Charles Thomas. But he never became embittered.

"George's greatest satisfaction in life seemed to come from helping young talent. He was married but childless. Perhaps that was why he treated young singers like his own children. He was only 48 when he died of a heart attack. His life ended far too soon. I shall always regard him as a great man," Keel says.

"It was really George's faith in my future that made me take singing seriously and really work at it. When I met him I had no real confidence in my singing; I didn't know what I *could* do. But after working with him for a while I felt that if *he* believed in someone, that person must have something—including me. So, in his subtle way, he instilled much-needed confidence in me."

You have to know Keel's background to understand that early lack of confidence. You see, he discovered his voice practically by accident. Ironically, this same Keel with the big bass-baritone voice was turned down when he trie for the glee club in high school back i Gillespie, Illinois! After his father death, Howard came West with hi mother and brother. They settled in Fal brook, California, where Howard finishe high school. He wanted to become a su geon, but lack of finances ruled that ou

He had to go to work and his first jo was as dishwasher and fry cook in Ho lywood. Later, he worked in parkin lots. But he was a good mechanic and friend offered to get him a job in th Douglas Aircraft factory. Later on, h switched to North American Aircraft. An sometime along in there he discovere he had a voice. All of a sudden, he wa singing at parties, just for kicks.



CURRENTLY starring in "Kismet," Howard once had to be convinced he had a great voic

See Dennis James daily on "On Your Account," CBS-TV, 4:30 p.m. EST, sponsored by Procter & Gamble.

So popular did he become that Howard decided to try using that voice professionally. He quit his aircraft work and got a job as a singing-waiter. But he didn't like it, left after a short time and went back to Douglas.

However, he didn't stop warbling. As a matter of fact, he started going to evening classes in singing at Los Angeles High School and there he auditioned for the operas being produced in English by George Houston with conductor Hans Lert. But nothing happened.

Lert at that time was also rehearsing the oratorio "Saul And David" with a 70-piece symphony in Pasadena. Three days before the performance the basso was called to Texas. Lert, recalling Keel's audition, located him and asked if he could sing the part. Howard then sang only bass—he didn't get into baritone roles until he was signed for films. His honest answer was "I don't know, but I'll try." With only three days' rehearsal, and singing for the first time with a symphony orchestra, he made it. In fact, his performance was so good that after the final curtain George Houston, who had been in the audience, told him, "I'd like to talk to you about your future."

And thus did the influence of Houston enter Keel's life.

"George, by this time, was still in pictures, but regrettably not in singing roles. He devoted his evenings to coaching or directing—without fee. He always wanted to direct movies, but never did. His consistent advice on acting was 'Naturalness above all.' He wasn't the type who gave a lot of advice or spouted sage sayings—his actions spoke for themselves. And his philosophy always was, 'I don't want anything from this except the pleasure of working with young talent.'"

Keel's work for Douglas took him to the Middle West in 1944 and, with the confidence instilled by Houston, he entered the Mississippi Valley Music Festival and the Chicago Music Festival. He won in both contests. Back in Los Angeles, the following year he auditioned for the National Concert Agency and was signed immediately. He kept his Douglas job and sang in spare time. Then, in 1945, came the break which sent him to New York for "Carousel" and "Oklahoma!" and after a year's run with the latter in London, came his film debut.

"It was George who had convinced me I had to stand on my own two feet and try concerts. Additionally, he suggested some of my numbers and coached me.

"He went through life trying to help others. It's typical that he had joined the French Ambulance Corps in 1914 before the United States entered World War I, then switched to our own service in 1917. His greatest talent, apparently, was helpfulness. And for that, who can deny that George Houston was a great man?" asks the star of "Kismet," adding, "I hope someday I too can help young talent develop their potentialities." **END**

Direct from Hollywood...

Read Sheilah Graham's *Intimate Gossip*



In every issue of

Silver Screen

Magazine

Famed columnist Sheilah Graham takes you behind the scenes to learn all the latest *inside news* about Hollywood's glamorous stars! Don't miss Sheilah Graham's revealing column in the current issue of SILVER SCREEN Magazine!

Another exclusive Silver Screen feature

you'll want to read regularly...

Dennis James, popular television star, writes how Hollywood's most famous stars achieved success. Tune in to ***Dennis James,*** *host of* ***"On Your Account,"*** *daily on the* **CBS** ***Television*** *network (sponsored by* ***Procter and Gamble).*** *Check your local listing for time and station.*



Buy Silver Screen Magazine today at your favorite newsstand

AUDREY MEADOWS:

She looked like an unmade bed (once)

But that was the only way Audrey could convince Jackie Gleason that she was the girl he <u>needed</u> for his TV show

By FLORENCE EPSTEIN



ANYTHING for a laugh is the motto of Audrey Meadows and it's paid off beautifully.

WHEN Steve Allen carried off Jayne Meadows he broke up the kind of sister act they write plays about. Comedies—the ones that combine hilarity with sentiment and run for years.

Even as she was led to the altar, Jayne sighed to Audrey, "Maybe you'll meet someone . . ."

"Are you out of your mind?" said Audrey. "I've got a career, a lot of laughs, money to pick up and go where I please—no man could possibly give me more."

Of course, there's love, which Audrey forgot to mention. Early this summer, alert columnists were gleefully preparing to make Audrey eat her words. They let fall an item that she was shuttling back and forth to Washington, D. C., on purely non-political grounds. There was a businessman down there, they said, who had one foot in the door of the marriage license bureau. Apparently, the door jammed, because next thing you knew, people were saying, "I never figured Audrey and Phil Silvers would hit it off so well together."

Probably the only reason some handsome brute hasn't come along and seized the girl is because she won't let him. The mind Audrey Meadows has is completely her own. And even without sister Jayne's constant companionship, she knows how to make life interesting—if not dazzling.

Over the next three years, Audrey stands to earn a million dollars as the dead pan, highly nasal and devastatingly sarcastic Alice Kramden, TV wife of Jackie Gleason. The first thing Audrey did when she heard about Gleason's tremendous $11,000,000 deal with CBS was to call him up.

"This is Aly Khan speaking," said ckie when he answered the phone.

"Honestly, we were like a couple of ds, giggling and all," Audrey says.

The next thing she did was try to think p ways to spend the money fast. It asn't hard. "After all," she says, "when was making only three hundred dollars week I thought nothing of buying a hit for three hundred dollars."

She had it in mind to buy a new car. othing fancy. Just a handmade job alled The Wildcat Three. It resembles rocket and cost $130,000.

"Since the General Motors people were oing to sponsor us, they said I might be ble to get it for $100,000," Audrey says. But actually, they didn't think I should uy it. It goes 140 miles per hour in sec- nd. Can you imagine that?"

If there is anything Audrey appreciates bout her acting career, it's the money. I'm just not the kind who'd die for her rt," she honestly admits. "My aim is to nake as much money as possible so I can uy clothes and travel. In other words, I njoy my money. But don't get me wrong. Just because I get a real kick out of don- ning jewelry, wrapping the mink I bought myself around me and leaving Alice Kramden behind, doesn't mean I don't ove the girl. Alice can't afford mink or acations in Europe, but she's made it possible for me to enjoy them."

Audrey also enjoys to the hilt the work hat earns her the loot. "Gleason is ador- able to work with," she says. "So is Art Carney. For that matter, so is the whole crew. It's wonderful. By riding along with Jackie we all share in his popularity."

But Audrey does not merely ride along. As the distaff side of "The Honey- mooners," she's won the admiration of even so stern a critic as The New Yorker magazine which called her, "a truly en- gaging young woman with a deadly comic approach." And Jackie says, "Audrey manufactures lines like a rope maker when the script gets fouled up."

This dynamic bundle of talent was almost overlooked by Gleason in his in- tense search for the right Alice. One day, Gleason's manager met Audrey's man- ager on the street and they both stopped by at Audrey's for a chat.

"Know anyone who can play Alice?" Gleason's manager asked her.

Audrey took a quick look around the room. "Me," she said.

"Nah," both managers said. "You're not the type."

But they arranged an interview any- way, and Audrey got all dolled up to meet Gleason. He said hello and goodbye, then called in both managers.

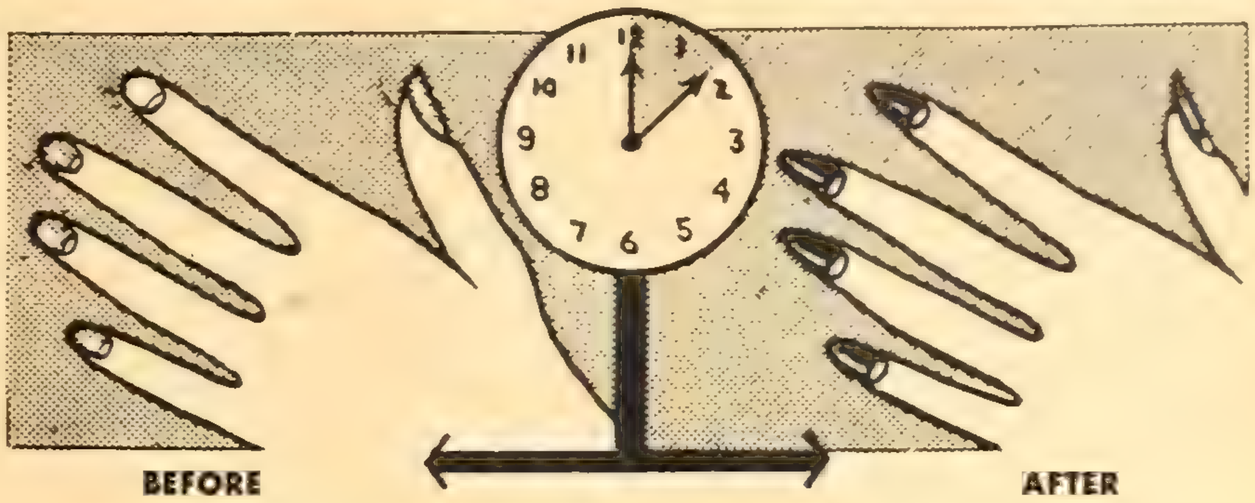
"Are you guys crazy?" he asked them. "She's too young and too good-looking."

Audrey, who hadn't really cared about the job, now sizzled with desire for it. She had some photos taken of her the minute she woke up one morning, first making sure she looked like an unmade

continued on page 64

HOW TO GROW LONG BEAUTIFUL NAILS IN 7 MINUTES!

SCIENTIFIC *NEW* NATURAL NAIL FORMULA BUILDS OUT SHORT NAILS! Not a Polish. Not a "falsie", but a treatment to LENGTHEN NAILS! Repairs torn nails... Smooths jagged edges!



BEFORE AFTER

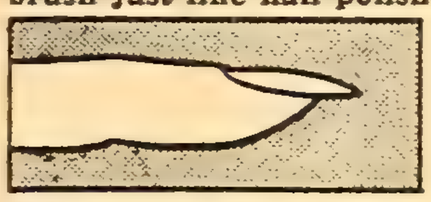
Upset because your nails just won't grow? Embarrassed to show your hands in public because of short, broken-off nails? Now, amazing new NAIL-GRO gives you the long, beautiful, tapering nails you always wanted. NAIL-GRO is a liquid plastic material applied directly to fingernails just like nail polish. Discovered by medical science, it sets to a clear, hard surface—looks and feels like your regular nail . . . and *grows* with your regular nail. It can be cut, filed, and polished—yet it's so strong it can't break or tear . . . even when you're cleaning house, washing dishes, doing laundry, playing the piano, or typing. What's more, these nails are *so* sturdy, nail-biters can't chew them. Colored nail polishes stay on NAIL-GRO *twice as long* as they do on regular nails . . . and nail polish remover takes polish off faster and easier!



Broken or short nails



Place nail form under nail and apply powder with wet brush just like nail polish.



When nail hardens, remove nail-form. Nail is now ready for filing and polishing; looks and feels completely real.

ACCEPT FREE TRIAL OFFER

Send no money. Give NAIL-GRO a thorough free trial in your own home. You'll be delighted with its spectacular results . . . with the lovely, long, tapering nails it builds. Order today on money-back guarantee. Mail no-risk coupon to NAIL-GRO. 31 W. 47th St., New York City, New York.

- Completely harmless—the same material used by practicing dentists and surgeons.
- Builds nails to the length and shape you want.
- Creates everlasting nails that look, act and feel like regular nails.
- Not a polish or a "falsie"—but a plastic nail you brush on.
- One application lasts indefinitely.
- Adheres to your nail and grows out with your nail.
- Stronger than your regular nail! Can't break or tear.
- Ideal for problem children who are nail-biters.
- Smooths torn nails—preventing runs in stockings and snags in clothing.

INTRODUCTORY OFFER!

ENOUGH FOR 50 NAILS! **2.98** A FULL YEAR'S SUPPLY

A professional NAIL-GRO treatment in a beauty salon would cost you $16.50! And the complete NAIL-GRO kit is sold at all leading department stores for $5. But right now—during this special introductory offer—NAIL-GRO is yours for only $2.98! You get enough for 50 nails—a full year's supply!

Copyright 1955 Nail-Gro Co.

NAIL-GRO CO., 31 West 47th St., New York 36, N.Y., Dept. SL-2

Yes, I want the long beautiful nails NAIL-GRO can give me. Rush me_____NAIL-GRO kits at $2.98 each, plus 30¢ Fed. Tax & C.O.D. postage charges. When NAIL-GRO arrives, I will pay postman the low introductory price. BUT I am not buying—I am simply trying. If NAIL-GRO doesn't give me lovely, long, tapering nails after one application—if it does not do all you claim, I will return unused portion within 10 days for full purchase price refund.

Name.....

Address.....

City.....Zone.....State.....

☐ CHECK HERE TO SAVE MONEY. Enclose payment with order and WE pay all postage and shipping charges. (Add 30¢ Fed. Tax for each kit). Same money-back guarantee, of course.

bed. When Gleason saw them he thought she was perfect for the part. But it took some time to convince him it was the same girl.

Audrey claims she owes whatever success she has to her sister Jayne, since Audrey had never even wanted to be an actress. "I learned to speak Chinese before I could speak English," she says. "And I always wanted to be a spy. But Jayne wanted to act. Thank God she got her way."

The reason Audrey spoke Chinese first is because she was born in Wu Chang, China, where everybody speaks it. Her father, the Reverend Francis Cotter, was an American missionary there. Audrey, her sister and two older brothers (now successful lawyers) were brought up by an *amah* until Audrey was five. Then they came to Providence, Rhode Island.

The little girls were quite a curiosity. A lady who worked for the Providence Journal under the byline of Mother Goose thought they'd make charming copy. The girls were very cooperative. They told Mother Goose that the Chinese whacked at their fingers with carving knives every time they reached for cookies.

"My poor dears," said the old lady. "Do you have many scars?"

"No," they said. "We were too quick for them."

From Providence, the family moved to Sharon, Connecticut, where Audrey's parents still live. One summer, a friend of the Cotters gave a lawn party for members of a summer stock company. Jayne persuaded her brother to take her there. She smeared on dark pancake make-up, black-red lipstick and wore the longest earrings she could find all because she'd heard that the part of an Italian signora was still to be cast.

Arriving at the party she arranged herself languidly on some lawn furniture and waited to be discovered. She was, by a very amused director. Despite the disappointing fact that almost every other girl in Sharon found her way into the company, Jayne's career had started.

Audrey, who was tall and thin, distinguished herself in school by singing the boys' parts in various musicals. Jayne urged her to take lessons. When she was 16, Audrey's singing teacher hired Carnegie Hall and she made her debut there as a coloratura soprano. Just as she was getting ready for college Jayne said, "Come to New York instead. We'll get jobs on the stage."

"What wild times they were," Audrey recalls. "Dad used to drive us in for auditions and Jayne and I would rehearse in hotel powder rooms."

Jayne, from the superiority of her 18 years, would dress her 16-year-old sister to fit the role being cast. Once, they heard that the Theatre Guild was looking for someone to play a waif. Audrey, properly attired, was plunked onto a seat in the waiting room at the Guild office. After a long while, one of the female executives walked over.

"Little girl," she said to Audrey, "you look very peaked. Why don't you go across the street and get a bowl of soup?"

Jayne always went with her on auditions. Other hopefuls dragged along serious-minded accompanists. Audrey never even considered that idea. There was the occasion she stood Jayne on the stage, left her to run to the piano and hit a note (for pitch) and hummed it all the way back to Jayne's side. Then they both broke into a shattering rendition of "Farewell, Wesleyan-a," one of their brother's college songs.

"If they'd had jobs for two idiots," they later recalled, "we'd have got them."

Somehow Audrey did manage to land singing jobs with the Gordon String Quartet, in nightclubs and finally on Broadway where she was the lead in "Top Banana" for 16 weeks.

During the second World War, she toured the South Pacific with a USO troupe. "I was reported dead on three different occasions. It got so frightening I was afraid to look in a mirror."

Still very much alive, but weakened by yellow fever, Audrey went to Hollywood to recuperate and visit Jayne who had made a name for herself there.

Audrey never got far in films. "I was fed up with movie executives," she says. "They always sat with their backs to me during an interview."

Once she got tired of waiting in an outer office and popped a large piece of hard candy into her mouth. Just then a secretary chose to usher her into the inner sanctum. Audrey didn't bother to remove the jawbreaker. The executive finally swivelled in his chair to get a look at her and his eyes popped.

"Oh," said Audrey. "If you want to photograph me on this side, I'll just shift the candy to the other side."

She felt she belonged in New York and came back. When Jayne joined her they rented a four-room apartment in the East Fifties and continued to help each other.

"Jayne's forte was drama and mine comedy," Audrey says. "We attended each other's rehearsals whenever possible and offered advice or criticism. Jayne is not only my sister, she's my best friend."



AUDREY loves working with Jackie and she's a perfect foil for him on the "Honeymooners."

The girls called each other Eleanora (for Duse) and Sarah (for Bernhardt) had got along beautifully. "We never like the same kind of men," Audrey says. "We once axed a suitor because he was interested in both of us. We knew he wouldn't have been right for either of us.

"We used to impersonate each other on the phone, and Jayne always dreamed up the weirdest things which I was always crazy enough to do."

Motoring through midtown Manhattan one day they spied a runaway horse. "Stop him, Audrey!" yelled Jayne. Audrey jumped out of the car and started in hot pursuit. She caught hold of the bridle and let it drag her till the horse got tired. Meanwhile Jayne dashed into a restaurant and imperiously demanded a bowl of sugar and a napkin.

"What for?" said the owner.

"To replace the energy of an exhausted horse," she haughtily explained.

Audrey's springboard in TV was the "Bob And Ray" show. At the audition they asked her if she could play the harp and the fiddle. She couldn't, but that didn't stop her from saying yes.

"No matter what you ask Audrey she says yes," Jayne said later. "Some day she'll find herself in a cage with nothing but a chair between her and three hungry, snarling lions."

This time she merely found herself acting the part of the aristocrat, Lydia Lovely, who was forever pulling a bell-cord for a butler who never came. One day she had an idea. She wore sneakers with her floor-length gown and instead of pulling the cord climbed up it hand over hand. Everyone broke up but Audrey. To her, the stunt wasn't funny—just logically in keeping with Lydia's character. No wonder John Crosby calls her "master of the deadpan."

Despite her antics (she claimed at another audition that she could whistle through her teeth and do a soft shoe dance in combat boots, and was not at all upset when asked to stand on her head and sing an aria at the same time), Audrey called Jayne the childlike one who lived in a world of imagination. She, Audrey, was the realist.

However, it was Audrey who bought a polaroid camera and had her sister photograph her in every possible costume so that she'd know, when she arrived in Europe, which was most becoming.

It was Audrey who once volunteered to get dressed while water skiing—with the speedboat at full speed—so that photographers could get a good picture of her arrival at a resort. This was daring but not fatal since Audrey is an expert water skier. Also a terrific tennis player.

"But I'm a happy spectator, too," she says. "I love to read, try to get ten hours sleep and like to cook."

Plainly, Audrey enjoys whatever she does, wherever she is. That's a girl the boys write home about but so far can't take with them. **END**

The ONE and ONLY Vaginal Suppository for FEMININE HYGIENE that can offer all these claims!



Zonitors assure hygienic protection for hours.



Zonitors are powerfully effective yet harmless.



Zonitors are daintier, more convenient.

A suppository for hygienic protection in feminine hygiene is unequalled for convenience—yet is powerfully effective, too. Zonitors offer so many EXTRA advantages:

1. Zonitors are greaseless, stainless. They require no extra equipment. Their convenience, compactness, ease of concealment save wives much embarrassment.

2. Only Zonitors contain the same powerful germicidal and deodorizing type medication as ZONITE liquid—famous in the field of feminine hygiene.

3. When inserted, Zonitors form a protective hygienic coating which lasts *for hours*. They're not the old-fashioned greasy type which quickly melts away.

4. Positively non-poisonous, non-irritating. Safe to the most delicate body tissues.

5. Zonitors *completely* deodorize and give such great assurance. A blessing to fastidious women.

Buy Zonitors today.

Zonitors®
Vaginal Suppositories



STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF SCREENLAND plus TV-LAND, published bi-monthly at Dunellen, N. J., for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Popular Library, Inc., 10 East 40th Street, New York 16, N. Y.; Editor, Ira Peck, 10 East 40th Street, New York 16, N. Y. ; Managing editor, Ruth Fountain, 10 East 40th Street, New York 16, N. Y.; Business manager, Harry Slater, 10 East 40th Street, New York 16, N. Y. 2. The owner is: Popular Library, Inc., 10 East 40th Street, New York 16, N. Y.; N. L. Pines, 10 East 40th Street, New York 16, N. Y. 3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None. 4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear on the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. (Signed) HARRY SLATER, Business Manager. Sworn to and subscribed before me this 1st day of October, 1955. JULES GOLDNER, Notary Public. (My commission expires March 30, 1956.)

frederick's date-going separates



#533 "Mermaid Magic" Slim siren skirt with "mermaid" flounce that ripples as you move. In rich rayon and acetate taffeta. Black, Red or Lilac-glow. So dressy! Sizes 10 to 20. $7.98



#638 "Draped Desire" Luxurious Nylon matte jersey is shirred from neck to waist. (Wear to or fro!) Curve-hugging. Black, Gardenia White, Paris Pink. Different! Sizes 32 to 38. $6.98

COPYRIGHT 1955

frederick's OF HOLLYWOOD 5430 Hollywood Blvd., Hollywood 27, Calif. | Dept. 3123

#533 @ $7.98. Size____1st color____2nd____

#638 @ $6.98. Size____1st color____2nd____

☐ Payment enclosed. ☐ Send C.O.D. (No C.O.D.'s without $1 deposit.)

NAME_____

ADDRESS_____

CITY & ZONE_____ STATE_____

MONEY-BACK GUARANTEE

MOVIE STAR Photos In COLOR

At last you can buy 4x5 glossy photos in beautiful life-like color. Ready for framing

5 for 25¢ SET 1 CONTAINS PHOTOS OF E. Taylor, M. Brando, J. Leigh, Tab Hunter & Jane Russell.



SEND 25c or 50c TO

SET 2 CONTAINS PHOTOS OF T. Curtis, D. Reynolds J. Allyson, R. Hudson E. Fisher, M. Brando, M. Monroe, T. Hunter, G. Champion, R. Calhoun, J. Russell, J. Leigh

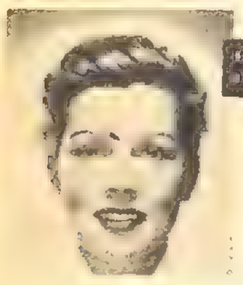
12 for 50¢

KEY ENTERPRISES, G.P.O. Box 1171, N.Y. 1, N.Y. Dept. J

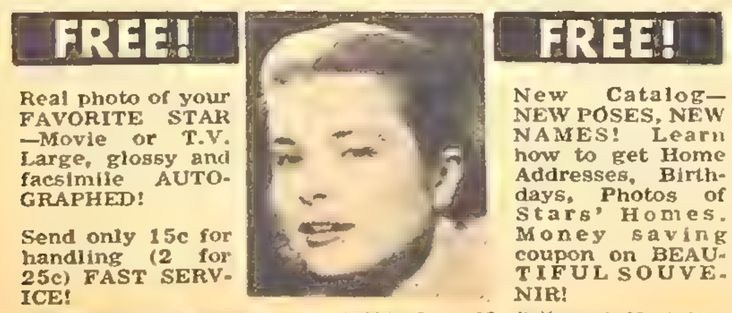
FREE Beautiful Easel Back with each 50c order FRAME













Reviews of new discs by BOB CROSBY

I GIVE you Her Nibs, **Miss Georgia Gibbs,** flying high with the moving Italian ballad, "Goodbye To Rome." A quick switch in mood on the flip, "24 Hours A Day" is good, good Gibbs for Mercury. . . . Have no fear, **Liberace's** here! and he's "Sincerely Yours." Well, that's what it says on the Columbia album, from the sound track of the Great Man's new movie. It's a collection of old and new Liberace favorites, sure to please. . . . Just wondering what's with **Perry Como,** and up comes a Como click—"All At Once You Love Her" and "The Rose Tattoo," two sensitive ballads warmly interpreted with the easy charm of Como (Victor). . . . Another sock jump tune for **Chuck Berry,** "Thirty Days" looks like a pop & R&B favorite. Chuck belts out the flip, "Together," in a quieter mood but with strong feelings. (Chess). . . . Liberty brings along a new artist with an old song and mighty nice they are—**Julie London** caresses those notes of "'S Wonderful" and makes you think so too. Flip's a poignant and lovely new ballad, "Cry Me A River." . . . New inspirational number that's headed for the heights—"Young Abe Lincoln," with young **Don Cornell** belting out the lyrics with fervor and warmth. Flip of the Coral disk is a dreamy ballad called "Dream World."

■

You can play **Johnnie Ray's** new platter across the board—it's a 3-way winner. "Johnnie's Comin' Home" has a sentimental but fast-paced C&W appeal; "Love, Love, Love" switches to the rock 'n' roll treatment, both pack a pop sock, too, for Columbia. . . . A mighty mellow gal named **Sarah Vaughan** sings "C'est La Vie" with that sultry warmth we know and love. "Never" on the flip makes this a duo to cherish (Mercury). . . . The **Four Aces** stir up an exciting batch of wax with "A Woman In Love" from the popular musical, "Guys And Dolls." Makes a good combo with "Of This I'm Sure" for Decca.

In case you find yourself face to face with the big pay-off, "$64,000 Jazz" may supply you with the winning answer. A dozen jazz immortals perform on this exciting LP platter, the selections chosen by **George Avakian** for Columbia. . . . Once upon a time there was another **Liberace (George).** Just to prove it he waxed a platter of "Strauss Waltzes For Dancing" that is real George, also. (Columbia). . . . **Teresa Brewer** shoots up with "Shoot It Again," for Coral, and the ol' crystal ball shows plenty of spins for this one. Bleeding hearts will love the flip, "You're Telling Our Secrets," sung with a catch in the voice. . . . If your budget doesn't run to the fancier wines you can still have "Champagne For Dinner" by way of **Armando** and his orchestra and an RCA Victor album of enchanting mood music. Ooh, la, la! Such a mood! . . . . **Val Valente,** a great voice, gives an impassioned rendition of "With All My Heart" and "Touch Of Love" (Columbia). Sort of a Neapolitan Johnnie Ray, you might say.

■

Lou Busch (Joe "Fingers" Carr) moves in with an instrumental waxing of "Zambezi" that's impressive and exciting. "Rainbow's End" is on the reverse, and this one could bring in the pot of gold (Capitol). . . . "Memories Of You," an oldie featured in "The Benny Goodman Story," gets a modern treatment by the **Four Coins** and it's all to the good. "Tear Down The Fence" backs it up and Epic ties it up. . . . **Doris Day** springs a surprise that her fans will love. With a complete change of pace she slams into a rocking rhythm number by Bob Merrill, "Ooh Bang," and proves this gal can do but anything. Backed by "Jimmy Un-Known," it's a Columbia disc. **END**

"The Bob Crosby Show" is seen Monday through Friday on the CBS-TV network from 3:30 to 4:00 p.m. EST.

Sheilah Graham's Hollywood Lowdown

continued from page 6

Sheila Madison introduced me to their adorable infant, between canapes when they housewarmed their cottage on a Hollywood Hill. The view was stunning, but not more so than the new lovely Mrs. M., who is making up to her Guy for the misery of his former marriage.

The quarrels in the marriage of Tony Curtis and Janet Leigh are a thing of the past now. When I saw Janet in London and Tony in Paris, all Jan talked about was Tony and vice versa. They are more in love now than at any time since I've known them. . . . By the way, the reason for the Dick Contino break-up with voluptuous Leigh Snowden is because Dick let her know that his career is more important to him than marriage.

And the reason Rock Hudson jumped the gun on his "No marriage before I'm 30" promise was his desire for privacy. And having attended so many of these wedding circuses, I don't blame him. The worst of them all was the Rita Hayworth-Dick Haymes nuptials with the click-clack of the cameras drowning out the "I do's." I hope Rita picks a less troublesome mate the next time around. But how can you be mad at a girl who is so loyal to the muddle she married? . . . The Paris reports of a possible get-together of Rita and her ex, Prince Aly Khan, are ridiculous. Aly has eyes and heart for only one lady these cold Paris nights—Bettina the model. And they might be married by the time you read this. . . . Ditto for Gregory Peck and Veronique Passani.

And don't sell the Donald O'Connor-Gloria Noble whatever it is, short. I see them hand-holding all over town. . . . There were denials when I first reported that Hal March would marry the ex-Mrs. Mel Torme, but when I saw them holding hands in Luchow's one Sunday evening, the facts of love were obvious. . . . And still in the romance department, the surprise marriage of 1955 was Yvonne DeCarlo's to stuntman Robert Morgan. This sultry siren, aged 33, was always in love, never a bride. The only other time she was engaged was to another stunt man, Jacques O'Mahoney, now just plain Jack Mahoney and the star of the "Range Rider" TV series.

The second biggest surprise of the old year—Vic Mature's half a million dollar settlement on ex-wife Dorothy. And I honestly believe that Vic forked out this huge sum to spare a court fight which could only have hurt Dotty's schoolboy son, whom Victor adored. "I realized I was hanging onto him, not to the marriage," Vic told me in Europe.

Poor Cy Howard, he tried to put me off after making a date with me for tea in his Paris apartment, but I didn't go

continued on page 68



IN London to make "Zarak Khan," Anita Ekberg and Mike Wilding are guests at a party.



PARIS INTRIGUE. Ooh-la-la, that French flair for excitement. In rustling rayon taffeta sleekly shaped to fit where it should, deftly shaped to flare where it shouldn't for the surprise look of the season. Very sophisticated in black, navy or silver grey.

Skylark Originals

Dept. SL-2, 31 West 47th St., New York 36 N. Y.

☐ PREPAID ORDER: I enclose price of garment plus 30c to cover postage and handling—I save over 75c in C.O.D. fees.

☐ C.O.D. ORDER: I will pay postman amount plus postage, C.O.D. and handling fees.

I may return garment in 10 days if not satisfied.

Style No.	Size	1st Color Choice	2nd Color Choice
160			

NAME

ADDRESS

CITY STATE

TAFFETA DATE Separates



#470 "ANGEL STRIPES"
He'll adore you in this crisp, feminine, curvey striped Taffeta* date blouse. Dazzling jewel buttons; daring scoop neck. White with Red; White with Black. Sizes 32 to 38.

3.88

BUDGET-PRICED BEAUTIES



#522 "BACK INTEREST"
Two-faced Skirt
That dream man will turn his head for another look when you stroll by in our slim, slinky skirt! Silky Taffeta* with giant hip pockets; back zipper; button trim on pockets and double slits at hem. Black, Red or Grey. Sizes 10 to 20.

5.98

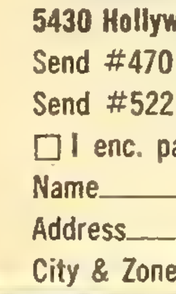
*Rayon and Acetate

COPYRIGHT 1954

FREDERICK'S of Hollywood, Dept.3103
5430 Hollywood Blvd., Hollywood 27, Calif.
Send #470 @ $3.88. Size____Color____
Send #522 @ $5.98. Size___1st Color___2nd___
☐ I enc. payment ☐ Send C.O.D. (No C.O.D.'s without $1 deposit.)
Name____
Address____
City & Zone____State____
EVERY PENNY BACK IF NOT DELIGHTED

20 GLAMOROUS DOUBLE WEIGHT PRINTS...2¼ x 3¼... FROM ANY ONE PHOTO FOR Only $1. SPECIAL 120 for $5.00
Send your NAME, ADDRESS PHOTO (no proofs) & $1.00 to JIM GORDON, BOX 2071, CHICAGO 9, ILL.

STAMMERING



may be overcome by re-education of vocal muscles and speech mechanism. Scientific Home Method for adults and children by EX-STAMMERER based on physiology of speech leads to FLUENT SPEECH.

Write: Dept. SL-3, VOCAL METHODS, P. O. Box 5123, San Antonio, Texas.

LARGE SIZE PHOTO OF YOUR FAVORITE MOVIE STAR
FREE! FREE!



ALSO FREE a handsome catalog containing names of 670 STARS, including various pictures. Send 25c (to cover handling) for your 2 favorite STARS plus how to get ADDRESS and BIRTHDAY lists.
STUDIO OF STARS BOX 1278
Studio D-3, Studio City, California

HOLLYWOOD LOWDOWN

continued

home and so missed his "Sorry can't do it, am in conference" telegram. You can imagine his embarrassment when I arrived on the dot of five and no conference! There was naturally no sign of Gloria Grahame, the girl who took him for better or worse in a black robed wedding a year ago—just Cy, his sniffles and his secretary. He was working, he told me, on the Ingrid Bergman-Mel Ferrer movie, "Red Carnation." And I hope they all know what they are doing because Cy is better known for his comedy stuff for Martin and Lewis, and Marie Wilson. Don't get mad at me again, Cy. I'm always ready to be pleasantly surprised.

The only thing holding up the Jack Webb divorce from Dorothy Towne is MONEY. When last heard from, Dotty's lawyers were up to their brief cases in Jack's financial facts, ma'am. But after the big bite taken by his first wife, Julie London, I'm wondering what will be left for Number Two. It isn't any of my business, but it seems to me that Sergeant Friday is one of nature's bachelors.

The biggest surprise during my London visit was the wife of new heartthrob, Rossano Brazzi. She's twice the size of her husband but an absolute angel, and I hope Brazzi won't allow his success to hurt his marriage—it often does, you know. Rossano told me he believes in slapping women. "Has he ever slapped you?" I asked his wife. "No," she giggled. "He'd be afraid to." The Italian star had a royal tussle with Katharine Hepburn, he told me, at the start of their "Summertime" picture. "In fact she walked off the set when I refused to allow her to teach me to act. But we ended up great friends, and I think she's the most wonderful woman in the world—next to my wife of course." Mrs. B. just giggled.

Paging Jose Ferrer. I'd like your version of the fight with producers Irving



BILL BENDIX and his wife arrive at the Bel Air Hotel for the Christophers' party.



GENE KELLY proudly escorts his daughter Kerry to her first big Hollywood premier

Allen and Cubby Broccoli. According t a spokesman for the latter, Jose did n finish directing or starring in "Su vivors Two"—he quit after allowin for 60 minutes of film which was minu an ending. I grant that Jose is temper mental. But he's also a pro and onl amateurs walk out before the job is don

And talking of pros—you should hav heard Mel Ferrer when he read a new item that wife Audrey Hepburn ha sulked in her "War And Peace" dressin room. "She's a professional," said Me "She'd never let her producer down lik that." I believe it. . . . And in passin it'll be a long time before Mel an Audrey work in the same picture. The are both good and tired of the repeate untruth that Mel's riding to fame o Audrey's reputation. He was a star lon before they met.

Alec Guinness wore a new toupe fo "The Swan," his MGM picture wit Grace Kelly. And here's a laugh. In th story, Her Grace plays a cold fish. . . The $6,400,000 question in Hollywood how can Judy Garland lose some of tha enormous weight and retain her health The fat is unhealthy and unbecomin But it's worse when she diets. A goo psychiatrist could remove the cause fo the over-eating. . . . Mike Todd sur made it tough for the other produce in Paris when he cleared away all thos cars from the scene of his "Around Th World In 80 Days." The irate owne made such a fuss, that the head of th gendarmes made a new ruling, prohibi ing outdoor locations in Paris unles okayed by the Prefecture. . . . Meanwhil Evelyn Keyes has more or less given u waiting for Mike to marry, and is sub merging her grief—if any—by going t school in Paris.

Orson Welles is wanted, but madly, i Paris by some of his disgruntled pe formers who claim he owes them a salar And the BBC in London is looking fo him to start the television series h allegedly promised but hasn't delivere



GALA premiere brings out Clark and Kay Gable, here chatting in the theatre lobby.

Jeff Chandler's hair is now SNOW WHITE. . . . Eddie Fisher and Debbie Reynolds face their first real separation since the wedding in the Catskills, with Debbie having to make "The Catered Affair," and Eddie not yet having worked out a deal with his sponsors to do his TV show permanently from Hollywood. After his Ford Jubilee for CBS-TV, December 17th, Eddie had to return East.

There ought to be a law against that French reporter who poison-penned that Gina Lollobrigida wears falsies. Doesn't the man have eyes? . . . You'll like Sophia Loren, who comes to Hollywood in the very near future for a major studio. . . . Gina's due here too, to settle her contract problems with Howard Hughes. And with these two fiery Italian ladies in our midst, you can expect some temperamental tantrums. These gals hold nothing back!

The silliest story of the year—that Bing Crosby would retire. He tried it once, then ran screaming back to the tape recorder at CBS. And he's huddling right now with Harry Ackerman for some more biggies on TV. . . . Lonesomest man in town—Gene Kelly. His wife Betsy Blair spends more time now in Europe than here, making pictures—producing as well as acting. Betsy gave up her career when she married Gene. Which just goes to prove that a good thing can wait. . . . New star Dana Wynter has a new love—Lord Rothermere, the British press Lord. His family has long owned the London Daily Mail. Dana made a hit with his lordship, in spite of asking him at their first meeting, "What do you do?"

Happiest face of the year—Rhonda Fleming's, when I saw her at the London airport waiting to welcome Doctor Lew Morrill. This was a long way from the day when Rhonda accused the doctor of locking her out of their home. . . . Kathryn Grayson's "illness" cost her $150,000 for withdrawing from "Port Afrique," after two agreeable conferences with the author. No one can quite understand Kathy's withdrawal from her friends. . . . Or Susan Hayward's. Stardom has certainly NOT brought happiness to these two girls. And you can add, Ava Gardner, Lana Turner and Rita Hayworth. They'd have been ahead if they hadn't been discovered for pictures. . . . Dorothy Malone, who is taking almost as long as Yvonne DeCarlo did to find a mate, has finally moved into a house after years of living in a hotel. "I lived at the Beverly Hills Hotel so long, I finally paid off their mortgage," she told me.

Don't be surprised if Jackie Gleason returns to live "Honeymooners" on Saturday night. I hear that CBS is ready, willing and able to pay the $40,000 per show for those already filmed and in the can. . . . Jackie Coogan has lost all of his hair but retained his sense of humor. An actor blew his lines at a Johnny Carson show and someone said, "Maybe he's too young for the part." "What d'ye mean too young?" Jackie wanted to know. "Why, I made three comebacks before I was 9 years old!" . . . Several of the shop renters in Disneyland are worried about their investment. But Walt doesn't have to lie awake figuring. Everyone had to sign five-year contracts and pay the first and last year's rent in advance.

Dick Powell tells this story on himself. When the doctor presented him with a huge bill for removing his perforated appendix, Dick was unhappy. "Okay," said the surgeon, "just pay me one tenth of what you wanted to pay me before I put you on that operating table." . . . Sight of the week in Beverly Hills—Jack Benny driving all over town looking for unused time on a parking meter. . . . And when I asked Jacko how it feels to be a million dollars richer—after winning his long battle with the income tax boys—he said seriously, "It's no laughing matter. Just think, now I can take all the violin lessons I want." **END**



HOST Ed Wynne greets Steve Cochran and Jayne Mansfield at New York's Harwyn.

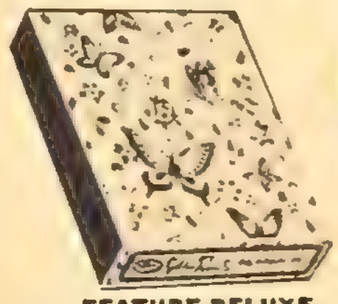
DO YOU NEED EXTRA MONEY?

$40.00 IS YOURS

for selling only 50 boxes of our 300 greeting card line. And this can be done in a single day. Free samples. Other leading boxes on approval. Mail coupon below today.

It costs you nothing to try.

Last year some folks made $250-$500-$1,000 and more this very way. Church groups and organizations can do this, too. No experience necessary.



FEATURE DELUXE EVERYDAY
A gorgeous assortment of gold embossed cards for every occasion



SLIM STYLE ALL OCCASION
21 luxurious cards in the smart, modern long look. Beautiful!



EVERYDAY GIFT WRAPPING ASSORTMENT
20 large sheets all 20"x 30" in full color, with seals and tags to match

TALL EVERYDAY COMIC ASSORTMENT
Captivating! Novel slim cards featuring pop-outs, clever animation



SLIM STYLE STATIONERY ENSEMBLE
Embossed pink and gold butterfly design, scalloped borders, with slim style notes to match

TINY TALLS EVERYDAY ASSORTMENT
Exquisite slim designs of every type, color and taste

COLONIAL STUDIOS, INC., Dept. 300, White Plains, N. Y.

Mail This Coupon Today

COLONIAL STUDIOS, INC.
Dept. 300, White Plains, N. Y.
Please rush me free samples and other leading boxes on approval for free trial as mentioned above. Also send full details of your easy money-making plan.

Name_____

Address_____

City_____ State_____

If writing for an organization, give its name_____

HOLLYWOOD BOSOM SECRET

fredericks OF HOLLYWOOD

Padded "Push-Up" BRAS by Charmfit

BEFORE

AFTER pushes bust up to here

push-up pads in lower half of cup

Now! Thrilling curves and a higher, rounded look for small busts. All your clothes seem more glamorous! Order both styles by mail.



#145 "Hollywood Push-Up" Nylon crepe with pads in lower half of cup. You show thru sheer net top. Looks amazingly natural Lacy daisy trim. White or Date Black in sizes 32 to 34, A; 32 to 36, B. It's amazing at . . . $5.00

wear as halter bra

attach wide-set straps

wear strapless

#76 "Calendar Girl" Four-Way Nylon Wonder Wear straps as shown or criss-cross them. Gives full, rounded curves and higher look. Push-up pads are in lower half of cup only. Lacy cuff is pretty for dates. Black or Gardenia White in sizes 32 to 36, A or B cups . . . $6.50

fredericks OF HOLLYWOOD copyright, 1955

5430 HOLLYWOOD BOULEVARD, Dept. 3102

HOLLYWOOD 27, CALIFORNIA

#145 @ $5.00. Size____ Cup____ Color____

#76 @ $6.50. Size____ Cup____ Color____

☐ I enclose payment ☐ Send C.O.D. (No C.O.D without $1 deposit)

Name _____

Address _____

City & Zone _____ State _____

EVERY PENNY BACK IF NOT DELIGHTED

Shrinks Hemorrhoids New Way Without Surgery

Science Finds Healing Substance That Relieves Pain—Shrinks Hemorrhoids

For the first time science has found a new healing substance with the astonishing ability to shrink hemorrhoids and to relieve pain – without surgery.

In case after case, while gently relieving pain, actual reduction (shrinkage) took place.

Most amazing of all – results were so thorough that sufferers made astonishing statements like "Piles have ceased to be a problem!"

The secret is a new healing substance (Bio-Dyne*)—discovery of a world-famous research institute.

This substance is now available in *suppository* or *ointment form* under the name *Preparation H.** Ask for it at all drug counters—money back guarantee. *Reg. U. S. Pat. Off.

Coming Attractions

continued from page 9

though he and Jerry may be for a change, it's a rather sketchy existence. Dean has a mad crush on Dorothy who thinks comic books poison young minds—a choice example being addict Jerry. When she tries to reform Jerry's reading habits, Dean really is in a pickle. Without Jerry's grisly nightmares, Dean wouldn't have a plot in which to bury his talents. Fantastic though it sounds, one of these nightmares reveals a top secret military formula. From then on, it's a matter of who gets Jerry first, the FBI or Communist agents. Fortunately, when the mad scramble is over, pert newcomer Shirley MacLaine, who's about the most vivacious thing in this Technicolor crazy quilt, gets the remains. (Paramount.)



ROMANCE of Jack Sernas and Rossana Podesta causes a war in "Helen Of Troy."

The Lieutenant Wore Skirts

BECAUSE television writer husband Tom Ewell is being recalled back into the Army, Sheree North, in a rash of devotion, joins the WAC. Thinking once he's in, Ewell will be assigned to writing another book on the Army, Sheree has high hopes of becoming his aide. This devilishly clever plan of outsmarting the Army ricochets when Ewell is rejected for a bum knee. Instead of taking his enforced bachelorhood with grace, or Bonnie, or Sue, Ewell seethes at the thought of Sheree surrounded by crisp, uniformed officers. He joins his wife in Hawaii and uncomfortably settles down to being an Army husband. When that doesn't work, his mind goes berserk trying to figure out ways to get her discharged from duty. At the end of his rope, old cut-up Mother Nature takes over and Sheree is forced to trade in her bars for didee pins. A top-notch comedy that bubbles with laughter and giggles. (20th Century-Fox.)

There's Always Tomorrow

AN EXCELLENT provider for wife Joan Bennett and their three almost grown children, toy manufacturer Fred MacMurray has the unpleasant sensation that his life is over before it ever started. Taken for granted and often ignored by the family, MacMurray has a good idea how a discarded rag doll must feel. Some of his starch returns when fashion designer Barbara Stanwyck walks back into his life after a twenty-year absence. Her only motive, honest injun, is to take another look at the man she loved. By the time MacMurray's son gets through adding two and two together and coming up with sex, an innocent friendship becomes a full-fledged romance. In the showdown, Barbara's decision might not be the best thing for MacMurray, but it assures the family circle they can ride along with old spare tire pop. A sad commentary on married life—if nothing else, this should make women revalue their spouses. (Universal-International.)

Flame Of The Islands

ONE of those lucky few, Yvonne De-Carlo has oodles of men pursuing her all over the Trucolor Bahamas. Formerly a public relations girl, Yvonne, for no good reason, is given $100,000. Immediately her private relations start getting confused. With the loot, she buys an interest in a Nassau gambling resort which sports quite a hodge-podge of men. Partner Kurt Kasznar can't control his red blood or the red ink. Howard Duff's mother manages to louse up his engagement to Yvonne. Zachary Scott's fawn eyes moistly take in the lurid doings. And Jim Arness looks down from his height of 6'4". In the final scene, after the gambling syndicate has been blown sky-high by the British Navy, Scott conveniently killed, Duff's ma dead, and Kasznar missing in action, Yvonne and Jim are free to drink in what remains of the peaceful beauty of the Bahamas. (Republic.)

The Crooked Web

AS mysteries go, the unpretentious story about a war crime has a fair share of tense moments. A former G.I., Frank Lovejoy forgets his Army past and seems quite content being the proprietor of a chromium-plated drive-in. As far as his favorite car-hop, Mari Blanchard, can see, he has one fault—gambling. It doesn't come as too great a shock to her when "brother" Richard Denning appears on the scene with a slick scheme to recover some stolen war loot, and Lovejoy eagerly antes up the necessary capital for a trip to Europe. Once in Germany, Lovejoy bumbles along, matching wits against Mari and Denning who are acting very torrid for mere brother and sister. Obviously, Lovejoy is going to be had but good, and it couldn't happen to a more deserving opportunist. (Columbia.) **END**

How to Get Along in Hollywood

continued from page 47

omoting get-rich-quick deals. They me to a star, fawn all over you, and en deliver the punch with a statement at they can make you a million if you'll vest in a picture that is sure to be a hit. ve learned to take a jaundiced view of ch people. The same applies to kids I've en trying to help. I'll do as much as pos- ble for those who don't ask me for any- ing. I stay clear of those who want ecial or selfish favors, but I'll go to bat r the sincere ones."

He does more than go to bat for them. lenn has even purposely thrown scenes some young players who have worked ith him. This is not just a noble gesture. 's just that Glenn learned long ago not o think he had to have all the best camera ngles, that his face had to loom as the ost prominent. Bette Davis was one ho gave him some good pointers on this. t was she who vividly impressed him ith the fact that the star isn't as im- ortant—nor are his close-ups—as the icture as a whole.

However, he can be equally firm with oung "slackers." They have thought he as temperamental. On a couple of oc- asions he has given some sound advice nd some strong words to kids who ar- ived on the set late and unprepared. But Glenn takes his work seriously—and he expects young people who are getting reaks to realize their own obligations.

Because Glenn has not suffered from temperament he has managed to get along with the stars in this town. He has been awed by a few of the big names, espe- cially in the beginning, but he never sought their attention or their favors.

"I had my star heroes, but I didn't ex- actly collapse when I heard their names," Glenn grinned. "I think if I had been too star-conscious people like Bette Davis and Fredric March wouldn't have been so kind in helping me."

Glenn has even managed to get along with some of the town's most difficult directors. Three especially have bad reputations, but Glenn has had no trouble. He has escaped their sarcasm and their venom merely because he has recognized that they are perfectionists. Since he's a guy who is always intent on doing a good job, they had to respect him. Plus the fact that Glenn is a guy who can always stand up firmly for his own rights.

Perhaps one of the reasons Glenn has kept his sense of values in Hollywood is that he doesn't let Hollywood take over his life. Most of his friends are those he knew in Santa Monica long before Glitterville came into his life. This has given him a perspective which he wouldn't have otherwise.

"I don't think it's wise to be only with those who are in the industry," he explained. "If you get up in the morning and talk nothing but pictures and if you come home at night and continue to talk only pictures, you can get in a good-sized rut and lose your balance. I believe in mixing all types of people and all types of professions among my acquaintances You certainly avoid the ones who 'yes you to death that way. And no one can be more honest with you than those with whom you grew up. You need that kind of blunt, honest opinion in this business where so many toss out the flattery."

Glenn then switched the topic to dis-

continued on page 72

HELP WANTED!

We want your advice in planning Screenland Plus TV-Land.

● Paste the ballot below on a postal card and mail it to Editor, SCREENLAND, 10 East 40th Street, New York 16, N. Y.

My favorite **MEN STARS** are: (1)..... (2)..... (3)..... (4)..... (5).....

My favorite **WOMEN STARS** are: (1)..... (2)..... (3)..... (4)..... (5).....

The features I like best in this issue of **Screenland** are: (1)..... (2)..... (3)..... (4).....

Name.....Age.....

Address.....

Reducing Specialist Says:



"Thanks to the Spot Reducer I lost four inches around the hips and three inches around the waistline. It's amazing." Mary Martin, Long Island City, N. Y.

LOSE WEIGHT

where it shows most

REDUCE

most any part of the body with

SPOT REDUCER

SPOT REDUCER FIRMS FLABBY TISSUE—TONES SAGGING SKIN—REDUCES YOUR SIZE—WITH RELAXING, SOOTHING MASSAGE.

Like a magic wand, the "Spot Reducer" obeys your every wish. Most any part of your body where it is loose and flabby, wherever you have extra weight and inches, the "Spot Reducer" can aid you in acquiring a youthful, slender and graceful figure. The beauty of this scientifically designed Reducer is that the method is so simple and easy, the results quick, sure and harmless. No exercises or strict diets. No steambaths, drugs or laxatives.



Connie Simmons, New York City, N. Y., says: "I went from size 16 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

Thousands have lost weight this way—in hips, abdomen, legs, arms, neck, buttocks, etc. The same method used by stage, screen and radio personalities and leading reducing salons. The "Spot Reducer" can be used in your spare time, in the privacy of your own room. It breaks down fatty tissues, tones the muscles and flesh, and the increased, awakened blood circulation carries away waste fat. Two weeks after using the "Spot Reducer," look in the mirror and see a more glamorous, better, firmer, slimmer figure that will delight you. You have nothing to lose but weight for the "Spot Reducer" is sold on a

ONLY **$2.00** FULL PRICE

MONEY BACK GUARANTEE with a 10-DAY FREE TRIAL

If the "Spot Reducer" doesn't do the wonders for you as it has for others, if you don't lose weight and inches where you want to lose it most, if you're not 100% delighted with the results, your money will be returned at once.



Marie Hammel, New York, N. Y., says: "I used to wear a size 20 dress, now I wear size 11, thanks to the Spot Reducer. It was fun and I enjoyed it."

FREE A large size jar of Special Formula Body Massage Cream will be included FREE with your order for the "Spot Reducer."

MAIL COUPON NOW!

Body Massagers, Dept. A-291
318 Market St., Newark, New Jersey

Send me at once, for $2 cash, check or money order, the "Spot Reducer" and your famous Special Formula Body Massage Cream, postpaid. If I am not 100% satisfied, my money will be refunded.
☐ I enclose $2.98. Send Amazing DeLuxe Model.

Name.....

Address.....

City.....State.....

Chi-Ches-Ters

turn "problem" days into party days.



No need to miss good times because of functional menstrual distress—when you can get such wonderful *quick and lasting relief* from pain, cramps, nervous tension and headache with Chi-Ches-Ters. There's nothing like them—in doctors' tests 9 out of 10 women got wonderful relief beyond expectations. Try this fast-acting prescription-like formula. Your money back if not satisfied. Purse Pak 50¢. Economy Sizes $1.15 and $2.25. At your drug store, or we will fill direct orders.

FREE—Illustrated booklet of intimate facts every woman should know. Mailed in plain wrapper. Write today! Chichester Chemical Company, Dept. 3-J, Philadelphia 46, Pa.

$75.00 IS YOURS EASILY for selling only 100 boxes of Exciting COLOR-PHOTO EVERYDAY CARDS

You keep 75c on every fast-selling box. Smartest TALL Cards, 21 for $1 and $1.25; startling "New Slant In Greetings"; Courtesy Notes, new Religious Cards, many clever gifts at $1 up. 129 year 'round money-makers! Cash profits to 150% plus $10-$25-$50 in Bonus Gifts. Get FREE Stationery Samples, 4 best Assortments on approval. $1 Gift Set Free if you act fast.

FREE $1 Woodpecker Relish Server

CREATIVE CARD CO., 4401 Germak Rd., Dept. 107-C, Chicago 23, Ill.

WANT TO BE A PRACTICAL NURSE? EASY TO TRAIN AT HOME



ACT NOW—HELP FILL THE NEED

Now you can prepare for practical experience as a **Trained Practical Nurse** in spare time. Many earn while learning Ages 18 to 55. High school not necessary. Easy payments. Write for **free** information and sample lesson pages.

WAYNE SCHOOL OF PRACTICAL NURSING, 2525 Sheffield Ave., Desk AD-70, CHICAGO 14, ILL.

MAKE MONEY ADDRESSING ENVELOPES

OUR INSTRUCTIONS REVEAL HOW

GLENN GLENWAY 5713 EUCLID AVE., CLEVELAND 3, OHIO



FREE! FREE!

Photo of Your Favorite

MOVIE STAR

Big Bargain! . . . NOT small pocket size, but LARGER ACTUAL PORTRAIT. Also FREE! Beautiful Catalog. FREE! Many additional pictures of popular stars on cover FREE! Tells how to get HOME ADDRESSES, BIRTHDAYS, and PHOTOS of STARS HOMES. Send only 15¢ for handling (3 photos for 25¢). Rush to:

HOLLYWOOD FILM STAR CENTER
Box 2309, Dept. E-3 Hollywood 28, California

WALLET SIZE PICTURES of your favorite picture

25 for $1.00 WE PAY POSTAGE!

Send $1.00 with any size picture or print. Original picture returned with order quickly. Money back guaranteed.

LARGA-PIC, BOX Z-23, Brookline 46, Mass.

DESTROY UNWANTED HAIR FOREVER

Temporary relief is NOT enough



Only by KILLING THE HAIR ROOT can you be sure UNWANTED HAIR is GONE FOREVER. Brings relief and social happiness. Do not use our method until you have read our instruction book carefully and learned to use the MAHLER METHOD safely and efficiently. Used successfully over fifty years.

SEND 5¢ TODAY FOR BOOKLET

NEW BEAUTY FOR YOU

MAHLER'S, INC. Dept. 29-C, Providence 15, R.I.

HOW TO GET ALONG IN HOLLYWOOD

continued

cuss how your wants change the more you progress. Concentration on luxuries and material things have led many stars down the road to disaster. The more they get, the more they want. Glenn hasn't ever had this trouble.

Don't get the idea, though, that Glenn isn't living a pretty doggoned good life. He's got a good set-up. But he isn't sinking himself into debt for anything. He never has. His father long ago told him never to buy anything on time. He has a lovely home, but he waited to buy it until he could pay cash for it. He owes nobody anything—and this is something few stars can claim.

"Sure I started out big and flashy," Glenn laughed. "I got a sky-blue Lincoln convertible once, a real racy job. Now I drive a Cadillac coupe—all black. I almost always wear a grey suit, white shirt and black tie. Ellie is forever trying to get me to wear colorful ties. She has bought me some beautiful ones, but I never wear them. I just give them to Peter, which doesn't make her too happy.

"I'm not out to put on a show for anybody. The only ones I want to impress are those with whom I work, so I may have their respect."

Nor is Glenn falling for another Hollywood pitfall—that of believing his own publicity. He hasn't even adopted the attitude that now that he's a mighty important star he doesn't have to give any more interviews. This is getting to be the big Hollywood Fever.



GLENN stands up firmly for his rights, but he's never put on the "big star" act.

"If I believed my own publicity, I'd not only be stupid but I'd be confused," he said with a laugh. "Nobody could be all the things I've been pictured. And having seen how publicity is often just so much fiction, how could I ever believe it was fact? Look, interviews helped to put me where I am and they'll help to keep me there. Besides—they're part of my job, aren't they?"

At this point a man on the crew yelled, "Hey, Glenn, you're wanted on the set." Glenn went back to work. I know some stars who would fall into a fury if they were treated with such "familiarity." "After all," they'd shriek. "I'm the STAR of this picture."

And that is one way how not to get along in Hollywood. **END**

What Has Jean Pierre Aumont Got?

continued from page 33

them with Maria Montez while she lived. In the case of Grace Kelly, it would seem that those beautiful dreams have been awakened in a full rebirth.

Even his advancing years have failed to give Aumont pause in his courtship of Miss Kelly. The still youthful-looking and debonair Jean Pierre, smilingly admitting that he is all of 43, is not the least bit alarmed by the disparity between his age and Grace's.

"A man should be older than his wife," he dismissed it simply.

It may be of some comfort to Miss Kelly that Aumont has a background—notwithstanding his one brief falling out with Maria Montez—as an exceptionally devoted spouse. Although he and Miss Montez were in a business notorious for absentee marriage mates, they were together as much as a couple can be.

Until Maria's tragic death in a bathtub, they had dedicated themselves to a career as a team. They made the vow four years earlier when they co-starred in a Hollywood movie, and they kept it faithfully. They teamed up in pictures in France and Italy, and Maria even figured in Jean Pierre's occasional ventures into playwriting. In Paris, she starred in one of his plays, "The Happy Island," and after her death, he relinquished his interest in it because of the unhappy memories it held for him.

This quality, if it is not haunted by visions of his first marriage, conceivably might be quite appealing to Grace Kelly.

Aumont certainly has not rushed headlong into a new life. By his own ingenuous admission, he would appear, only at relatively long last, to have fallen head-over-heels in love with Grace.

Whether his latest beautiful dream of love is not fated to last forever, or is fated to be sanctified at the altar, is an engrossing romantic question in the ever engrossing life of the ever more engrossing Grace Kelly. **END**

"A powerful book, meaningful, profoundly moving"

–BOSTON HERALD

Now on sale in a new

POPULAR LIBRARY

pocket-size edition...

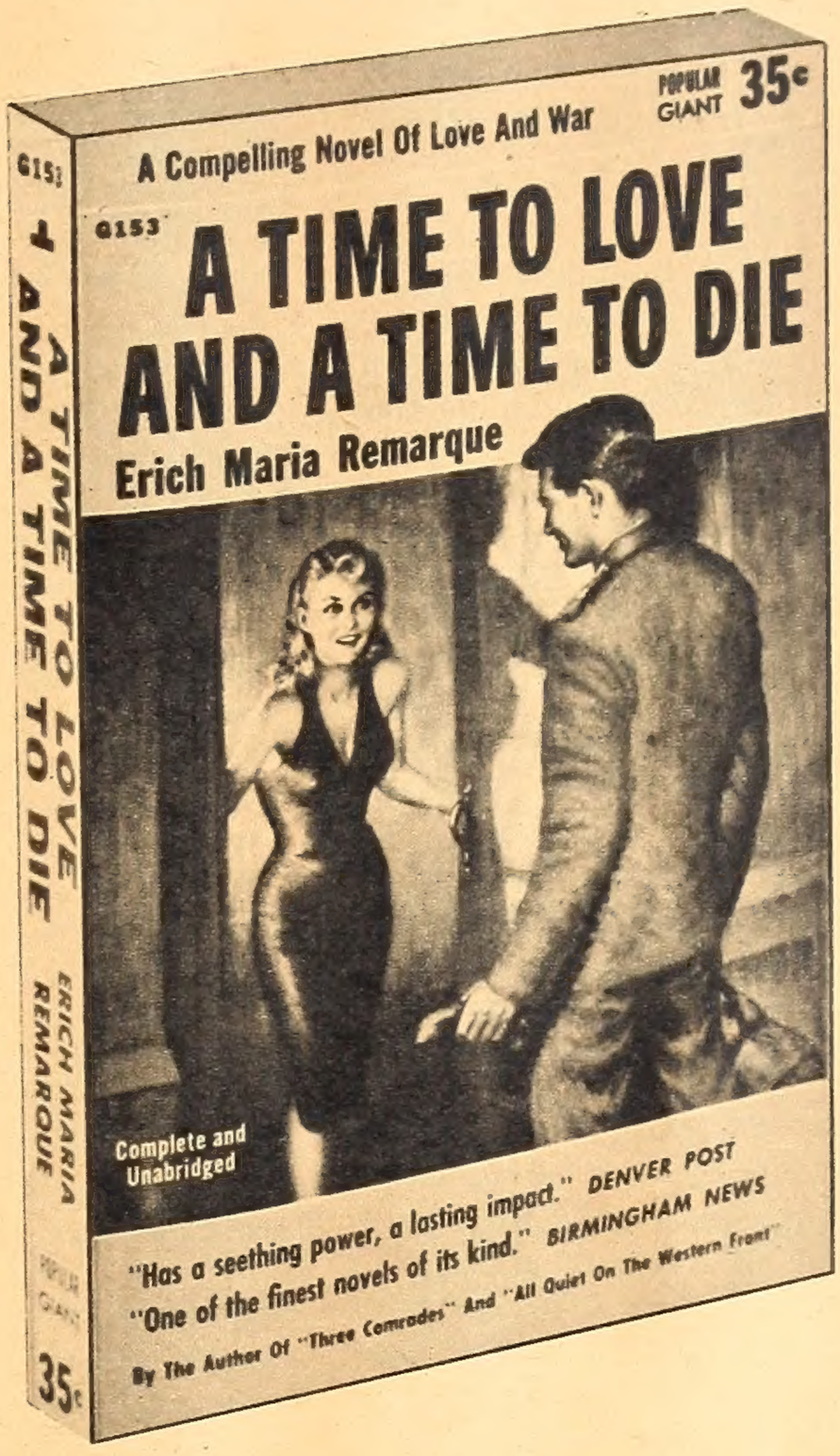
Erich Maria Remarque's

A TIME TO LOVE AND A TIME TO DIE

A Book-of-the-Month Club selection

This bestselling book, by the internationally famed author of THREE COMRADES and ALL QUIET ON THE WESTERN FRONT, has been called "the most beautiful novel of love and war ever published!"

Buy it today at your favorite pocketbook dealer.



Another POPULAR LIBRARY bestseller you'll want to read!

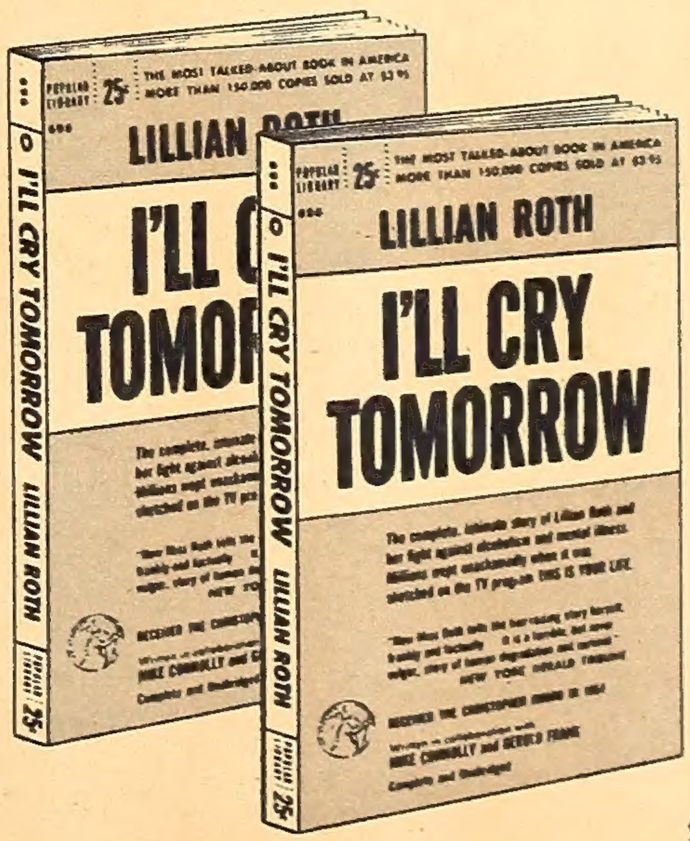
I'LL CRY TOMORROW

by Lillian Roth

(with Mike Connolly and Gerold Frank)

Winner of the Christopher Award for its great inspirational value

Now on sale at all newsstands—only 25c



Hollywood Love Life

continued from page 11

ALSO REAL—Kathryn Grant and Roger Smith, two other young Columbia contractees, point out that *their* dates never were studio-arranged. Mebbe so. But Kathryn has also had some more quiet dates with Bing Crosby.

BABY TALK—*Mamie Van Doren Anthony was rushed to the hospital when it was feared she might lose her expected baby, but now all is well and the Anthony heir is due in July . . .*

POPULAR—Rita Moreno absolutely *refuses* to discuss her dates with Marlon Brando, but it's a fact she still has them. She says too many people have talked for publication about Brando, that he's been "deeply hurt" by untrue things printed about him. So she keeps mum and takes no chances on being misquoted.

STORMY—*Jack and Dorothy Webb have separated, she says because of a "personality problem," but adds they hope it won't lead to divorce. They've separated and reconciled before . . . When Dan Dailey made a trip to New York alone, it started separation rumors, so Gwen hurried to join him. But theirs has also been a stormy marriage and a close friend of theirs says, "I'll give it two more years at best." Hope he's wrong! . . .*

TEARS FOR PIER—It was a very tearful Pier Angeli who tore herself away from Vic Damone and their baby, Perry, when she flew to London to replace Kathryn Grayson in "Port Afrique." Because of Katie's sudden illness, Pier had only 14 hours' warning of her departure. But Perry and his nurse were to follow after a week and Vic, as soon as he finished current night club dates. Pier said she definitely would take the baby to New York for Vic's appearance at the Copacabana there in February. But still, she was disappointed to miss Christmas and her first wedding anniversary in the new Damone home.

FAMILY NOTE—*Just about the proudest new parents in town are Jan Sterling and Paul Douglas who insist they're unprejudiced but add that son Adams Douglas is "beautiful, intelligent and altogether remarkable."*

SOUTH OF THE BORDER—Lana Turner and Lex Barker went to Acapulco to supervise the beginning of construction of their house there, immediately after Lana recuperated from surgery for a tumor, which by the way, was completely successful. But Lana still has headaches from the concussion she suffered in that fall some months back.

DESERT NEWS—*Everybody who's anybody in Hollywood goes to Palm Springs sometime during the Winter, 'cause it's much warmer in the desert and the glamour boys and gals* must *keep their tans! But two couples who enjoyed leisurely early season vacations at "The Springs" were Ray Danton and Julie Adams and the Jeff Chandlers. Ray resumed tennis and golf, which he had to forego after breaking his wrist in a picture last year. During the Chandler holiday, Jeff gifted Marge with a diamond wedding band.*

NO SEPARATIONS—Cyd Charisse doesn't believe that distance makes the heart grow fonder, so she's going to Europe with Tony Martin for his personal appearances there. She hasn't finished furnishing their new home but says that can wait until they return.



LOVELY Dana Wynter, dining with Richard Gully, has an English Jord flipping over her.



PRODUCER Fred Brisson busses his wife Rosalind Russell during party held in London.

WEIGHTY PROBLEM—*Believe it or not, bride Phyllis Gates had to help Rock Hudson count calories on their honeymoon! Rock had deliberately gained many pounds so he'd look more mature in his final old-age scenes for "Giant." But he was told to take the weight off in four weeks before starting "Written On The Wind." And it was at the beginning of that month that Rock and Phyllis had their surprise wedding in Santa Barbara.*

TWO YEARS TO GO—If Dr. Herman Platt wants to marry beauteous Elaine Stewart—and obviously he does—he'll have to agree to a long engagement. Two years, in fact. That's what the lady says. Her five-year contract at MGM has two more years to go and Elaine insists she won't marry before it terminates.

LOTS LESS LOT—*Dick Anderson and his bride, Carol Lee, were surprised and chagrined when they went to look at the lot which was a wedding present from Alan and Sue Ladd. Part of a hilly estate which is being subdivided, the lot had been worked over by bulldozers and now doesn't look anything like the original! Dick has double respect for Alan these days, for Ladd is not only his father-in-law but his boss. Dick is making "A Cry In The Night" for Jaguar Productions—and that's owned by one Alan Ladd!*

DATA ON DATES—It looks more serious than ever for George Nader and Dani Crayne. She even helped him move into his new house . . . Pat Crowley and Tommy Rall have discovered each other. Which means Tommy has a gal who's a wonderful cook . . . At the moment Nick Adams is Natalie Wood's favorite date but she's also seeing Tab Hunter. And Tab, who has slowed down in the date department somewhat, has taken up painting as a hobby. Might say he's swapped goils for oils. **END**

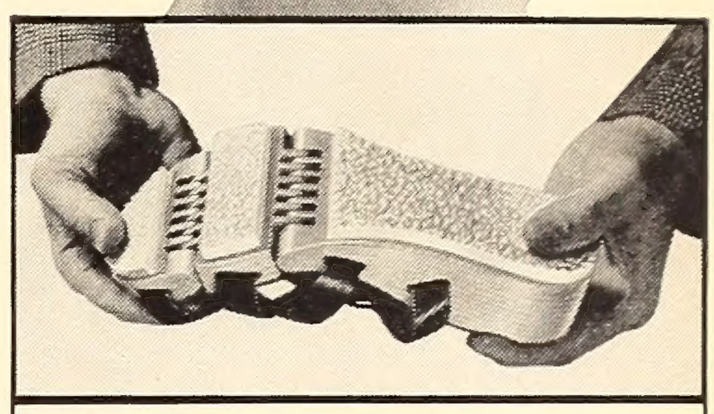
Glamorous Nation-Wide Craze can make you . . .

$50 A DAY AND MORE

Hundreds of dollars in your pocket from growing demand for FLEXICLOG comfort



There's hundreds of dollars right in your neighborhood waiting to be picked up by the first person who can make a simple 10 second demonstration. No "sales talk", no "gift of gab" is necessary; it takes no experience to make this 10 second test. Just show how patented exclusive Flexiclogs insure foot comfort by flexing with the natural movement of the foot and watch the money roll into your pocket. Flexiclogs are made of gleaming, lacquered ever-lasting hard maple. The foot hugging plastic straps are adjustable to insure foot comfort, interchangeable in all colors to match any ensemble. Comfort, beauty and durability add up to triple profits for you just by showing Flexiclogs to your friends and neighbors. YOU DON'T HAVE TO SAY A WORD. Just let the 10 second demonstration do the work and watch your profits mount.



A 10-SECOND DEMONSTRATION MEANT EARNINGS LIKE THESE:

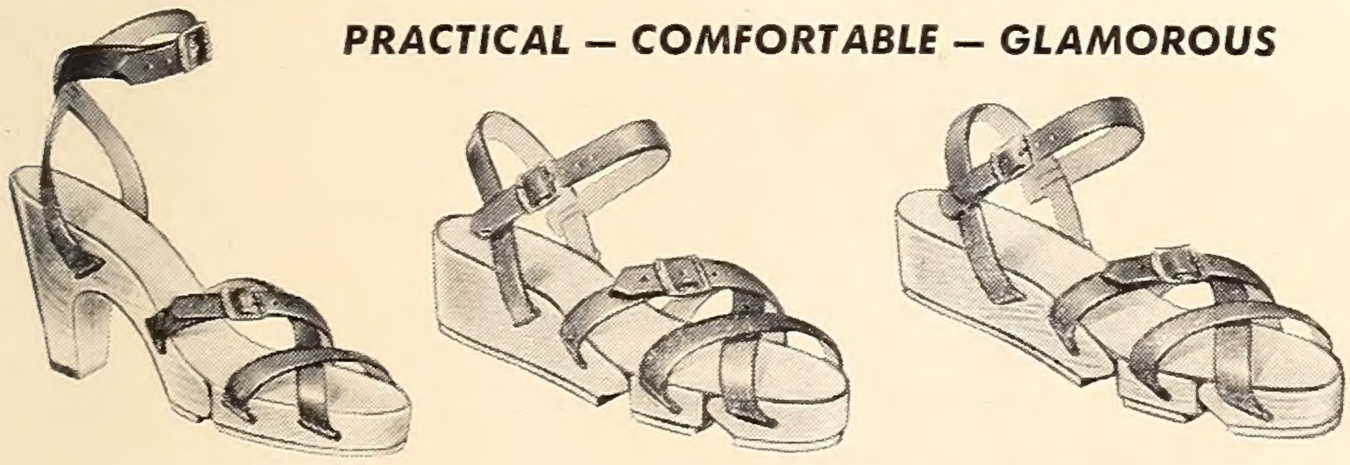
V. C., Ohio	$1043.85
J. M., Ill.	$1100.35
D. B., Ind.	$1592.50
Y. D., Penna.	$1700.75
C. L. D., Kansas	$1458.35
A. L. J., Ky.	$1229.70

COMPLETE MONEY MAKING FACTS FREE

We want you to be the person in your neighborhood to rake in the profits by demonstrating this new idea in footwear. We want to PROVE to you that hundreds of extra dollars can be yours. But we don't want you to send us any money. We want to send you FREE AND WITHOUT OBLIGATION the sceret of FLEXICLOGS amazing success — the success that has turned housewives into part time business women with independent incomes; that has taken men from dull routine jobs and put them into the executive income class. If you are honestly interested in making money, if you sincerely want the things money can buy — a new TV set, an automatic washer or dryer, a new car—then fill out the FREE INFORMATION coupon below. We'll tell you EXACTLY how you can start money rolling in with *no* experience, *no* sales talk, *no* door to door canvassing. We'll also send you a full color FLEXICLOG catalog showing every style and design of FLEXICLOGS—the easy, comfortable sandal type, the glamorous high heeled cocktail hour style—so you can see for yourself why this newest idea in footwear in a century is sweeping the country. Don't wait until a neighbor jumps on the band wagon and sells FLEXICLOGS to *you*. Fill out the coupon below right now.

Mail Coupon Today!

PRACTICAL — COMFORTABLE — GLAMOROUS



EXCLUSIVE — PATENTED — NOT SOLD IN STORES

Flexiclogs are not sold in any store. Your friends and neighbors can get them only from someone like you. Flexiclogs are patented and the flexing hinge principle cannot be duplicated by anyone. National advertising in magazines like Life, Good Housekeeping, Glamour and McCalls has created a demand that you can fill and make as much as $50 a day and more. You can tap hundreds of dollars by being the first to demonstrate Flexiclogs in your neighborhood. But don't put it off. At the rate Flexiclog demonstrators are coming in, it won't be long before someone is demonstrating them to you. Crew managers report their salespeople have never had such a ready acceptance for a product!

FLEXICLOGS, Inc., Dept. 17-C
New Holstein, Wisconsin

Please send me complete information showing just how I can begin right away to make Big Money in Spare Time or Full Time out of the growing Nation-Wide Craze for FLEXICLOGS. It is understood that everything you send will be mailed to me FREE and without obligation, and that no salesman will call upon me.

My Name_____

Address_____

City_____ Zone___ State_____

Net Your Man...









PUT MORE ALLURE INTO YOUR HAIRDO WITH VENIDA® HAIR NETS

See how *captivating* an unruffled hairdo can be. Tomorrow morning, take ten seconds to put on a Venida Hair Net. Notice how smart and trim your hair looks all day long. How every wisp *stays put*, just as you first arranged it, without your "do" requiring a bit of attention or recombing.

Perfect color-blend, sheer invisibility, extraordinary wear—you get all these in Venida Guaranteed Hair Nets, plus the certainty of knowing Your Man will always see you at your *very best*.

Venida Hair Nets are Sold Everywhere



NYLON HAIR NETS, elastic edge, regular or French mesh. 10¢

HUMAN HAIR NETS, with or without elastic, all shapes and sizes. 20¢ and 25¢

BOB PINS, rubber tip, tension grip, can't catch or scratch. 10¢ and 25¢ 190-pin economy size 50¢

SLEEPING BEAUTY SET-NETS, nylon tricot, lace edge. 39¢

Venida rules the waves!®

Hair Beauty Products of

THE RIESER COMPANY, INC., NEW YORK 18